STATIUS · THEBAID · VII

A Commentary

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J.J.L. SMOLENAARS

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BY

J.J.L. SMOLENAARS

E.J. BRILL
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PREFACE

This book, the first commentary on *Thebaid* VII since Barth (1664) and Amar & Lemaire (1825–30), grew out of my doctoral dissertation (unpublished), submitted to the Faculty of Arts of the University of Amsterdam in 1983 (*A Commentary on Book VII, 1–451*). This first part has been considerably revised and adapted, under the influence of my growing conviction that one of the main characteristics of Statius' poetic technique is 'multiple imitation' (see Introduction 2.). In addition to clarifying and explaining the text on a grammatical and stylistic level, the commentary analyses the text as a system of intertextual references. In the case of Statius' poetry, we must deal with a variety of 'code models' as defined by Conte (1968: 28). Identification of the conceptual, thematic and stylistic models is considered a pre-condition for the interpretation of the poet's artistic intentions; if successful, this analysis will elucidate Statius' deliberate and often systematic exploitation of a specific source. As is now generally agreed, Baehrens' assumption "eum (scil. Statium) vulpis instar delevisse pedum vestigia caudis" (adapting *Ach.* I 60) is incorrect.

In establishing Statius' intermediary texts I was often guided by the well-known commentaries on Vergil and Ovid (Conington-Nettleship, Austin and Bömer). The rich studies on the subject by Knauer and Juhnke also helped me to reveal the complexity of the literary models on the basis of which the text must be interpreted. Often the literary parallels adduced serve to establish the 'subtexts' that Statius wanted us to recognize, but on occasion I was unable to detect his specific source(s). I hope this book will contribute to our understanding and appreciation of Statius' highly sophisticated use of the literary past and stimulate further study on the fascinating subject of 'mannered' intertextuality in Silver Latin poetry.

During the writing of this commentary, I received a great deal of support from my colleagues and friends. Here I want to acknowledge at least some of my major debts of gratitude. For invaluable discussions on many points I am greatly indebted to Professors Anton D. Leeman and Harm Pinkster, and to Dr Daniel den Hengst. Fanny Struyk patiently read through various versions of this work, supplied me with useful criticism and continued to provide welcome encouragement. My manuscript was processed on floppy disc with the utmost patience

and accuracy by Dr Pia van de Wiel and Ineke Blijleven. I gladly express my gratitude to Katja Smolenaars and Clara Klein for lavishing their editorial skills on my text, to Luisa Collewijn, who kindly compiled the Indexes and Bibliography, and to Lily Breeuwsma for coaching my book through the press. Special thanks are due to Dr Christopher Lowe for correcting my English, and at the same time saving me from several errors by his considerable expertise in Latin. I am much obliged to the anonymous English reader who supplied some very useful information, which he will recognize in my commentary. I am greatly indebted to Anita, Natascha and Johannes Smolenaars for help and support of various kinds. Thanks are also due to the Netherlands Organization for Scientific Research (NWO), which granted me a subsidy for a stay at the Fondation Hardt at Vandoeuvres. Given all this help and the invaluable support of all those left unmentioned, all remaining imperfections and aberrations are the responsibility of the editor alone.

Amsterdam, December 1993

LEGENDA

1 The *lemmata* in this commentary follow the Teubner edition by A. Klotz, revised by Th. C. Klinnert (Leipzig, 1978). Reference is also made to the editions of H.W. Garrod (Oxford, 1906) and D.E. Hill (Leiden, 1983). Significant divergences from Hill's text will be discussed in the commmentary.

2 For references to Greek authors I follow the abbreviations, etc., in H.G. Liddell, R. Scott and H. Stuart Jones, *A Greek-English Lexicon* (10th. edn. Oxford 1940). Passages from Latin authors are generally indicated according to the system of the *Oxford Latin Dictionary*. For later authors I follow the *Thesaurus Linguae Latinae* Some exceptions to these rules:
- Seneca's *Dialogi* are referred to with the title of the individual works.
- Euripides' *Phoenissae* is referred as *Phoin.* to distinguish it from Seneca's play.

3 The commentary of Lactantius Placidus is cited from the edition of Jahnke (Leipzig, 1898).

4 With regard to secondary literature the following rules are observed.
- Standard references works and journals are abbreviated according to *L'Année Philologique.*
- Works listed in the bibliography are normally cited in abbreviated form by the author's name, year of publication and page(s).
- Frequent reference is made to well-known commentaries on Statius and other authors (*e.g.* Austin's on Vergil, Bömer's on Ovid, Mulder's on Statius), or to well-known editions in the OCT, Budé and Loeb series; as a rule these works are cited without year of publication and occasionally they are omitted from the bibliography.
- The following books will be referred to in abbreviated form:

Barth (VS)	= C. Barth, *P. Papinii Statii quae exstant*, Zwickau, 1664 (quoting from his [supposed; see Dilke 1954:24, Sweeney 1969] ancient source).
LHS	= J.B. Hofmann and A. Szantyr, *Lateinische Sprache und Stilistik*, Munich 1965 (repr. 1972).
K-St.	= R. Kühner and C. Stegmann, *Ausführliche Grammatik*

	der lateinischen Sprache, II, Satzlehre, 2 vols., Hannover 1955[4] (1976[5]).
LIMC	= *Lexicon Iconographicum Mythologiae Classicae*, Zürich 1981–.
N-H	= R.G.M. Nisbet and M. Hubbard, *A Commentary on Horace: Odes Book I* (Oxford, 1970), *Odes Book II* (Oxford, 1978).
OLD	= *Oxford Latin Dictionary*, P.G.W. Glare (ed.), Oxford 1968–1982.
RE	= A. Pauly, G. Wissowa and W. Kroll, *Real-Encyclopädie der klassischen Altertumswissenschaft*, Stuttgart 1894–1980.
TLL	= *Thesaurus Linguae Latinae*, Leipzig 1900–.

INTRODUCTION

1. Statius & the Thebaid

(i) *Biography*

P. Papinius Statius (*c.* 45/50–*c.* 96 A.D.), son of a professional teacher of Greek literature and the arts (*Silv.* 5.3.109 f., 115–17), spent his childhood in his birthplace Naples (*Silv.* 3.5.12 f., 4.7.17 ff.), where the predominant influences of Hellenism had a decisive influence on his career as a poet.[1] When his father took the family to Rome to educate the sons of leading families (including probably Domitian), Statius followed his father into a career as a professional poet, favoured by influential aristocratic patrons and Domitian. After his victories at the *Augustalia* at Naples (*Silv.* 5.3.226 *Chalcidicae Cerealia dona coronae*) and the Alban Games in March 90 (*Silv.* 3.5.28 f. *me nitidis Albana ferentem/ dona comis*, 4.2.65 ff.), he was to his deep regret unsuccessful at the Capitoline contest in Rome (*Silv.* 3.5.31 f. *cum Capitolia nostrae/ infitiata lyrae*, 5.3.225 ff.) in 90 (Hardie 62 f.) or 94.

The *Silvae*, Statius' collections of occasional poems (books I–III probably issued together, in 93 or 94, IV published in 95, V probably posthumously), provide ample information about the poet's own life and literary career. By 83 he was well established in Roman literary society: he was married to Claudia (*Silv.* III 5), whose first husband was a poet, and was himself the son of a major figure in the literary scene in Naples and Rome. Juvenal records the considerable popularity of Statius' recitations, which he may well have attended:

> curritur ad vocem iucundam et carmen *amicae*
> *Thebaidos*, laetam cum fecit Statius urbem
> promisitque diem; tanta dulcedine captos
> adficit ille animos tantaque libidine volgi
> auditur. sed cum fregit subsellia versu,
> esurit intactam Paridi nisi vendit *Agaven*. (*Sat.* 7.82–87)

The libretto *Agave*, 'sold' to the pantomime Paris, and a great many of Statius' occasional poems have been lost; of the *De bello Germanico*

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[1] For detailed biographical information see Hardie 1983, Coleman (1988) xv–xx.

(which is parodied in Juvenal's fourth satire), a four-line fragment has been preserved. The *Silvae*, the twelve books of the *Thebaid* and the unfinished *Achilleid* (first book and 160 lines) survive.

In the moving *epikedion* to his father (*Silv.* V 3), Statius recalls his first recitations at Rome, under his father's tutelage:

qualis eras, Latios quotiens ego carmine patres
mulcerem felixque tui spectator adesses
muneris! (5.3.215 ff.)

Recitations from the *Achilleid* are referred to in 5.2.160 ff.

sed questus solitos si forte ciebo
et mea Romulei venient ad carmina patres,
tu deeris, Crispine, mihi, cuneosque per omnes
te *meus* absentem circumspectabit *Achilles.*

Statius received his literary education from his father, who taught Greek poetry from Homer and Pindar to the sophisticated poetry of Lycophron and 'the hidden thought of subtle Corinna' (*Silv.* 5.3.146–58). His bold style and a longing for eternal glory can also be traced to his father:

sed decus hoc quodcumque lyrae primusque dedisti
non vulgare loqui et *famam* sperare sepulcro. (5.3.213 f.)

The address to Lucan's widow Pollia (II 7) reveals his literary taste; the young Lucan was told by Calliope to leave hackneyed themes (*trita vatibus orbita*, 51) like the fall of Troy, the wanderings of Odysseus and the story of the Argonauts to others and to write a 'Roman poem': *tu ... carmen fortior exseris togatum* (52 f.). Ennius, Lucretius, Varro (of Atax), Ovid and even Vergil will have to give way to Lucan: *ipsa te Latinis/ Aeneis venerabitur canentem* (79 f.), *Baetim, Mantua, provocare noli* (35). The rhetorical character of this poem, in honour of Lucan's birthday, is of course somewhat exaggerated, but Statius' admiration for the novelty of style and content displayed by Lucan's historical epic is sincere, as witness the experimental cleverness of language in his own – mythological! – epics, which often challenges Lucan's style.

The *Thebaid*, begun in 79/80 and completed in 91/92, is a Latin

epic based on Greek myth, a subject in which Statius was anticipated by Valerius Flaccus' *Argonautica*. It took him twelve years of assiduous labour, as we know from the personal *sphragis* which ends the epic:

durabisne procul dominoque legere superstes
o mihi bissenos multum vigilata per annos
Thebai? (*Th.* 12.810 ff.)

Some information about the genesis of this epic can be gathered from the *Silvae:*

(to his wife, trying in vain to persuade her to return to Naples with him)

longi tu sola laboris
conscia, cumque tuis crevit *mea Thebais* annis. (3.5.34 f.)

(Statius informs Victorius Marcellus of the completion of his epic)

iam Sidonios emensa labores
Thebais optato collegit carbasa portu
Parnasique iugis silvaque Heliconide festis
tura dedit flammis et virginis exta iuvencae
votiferaque meas suspendit ab arbore vittas. (4.4.88–92)

In his *aemulatio* of the literary past, one of the main characteristics of his style, he was guided by his father:

te *nostra* magistro
Thebais urgebat priscorum exordia vatum. (5.3.233 f.)

Expectations concerning the success of his challenge to Vergil vary from modesty in his *envoi*:

vive precor; nec tu divinam Aeneida tempta,
sed longe sequere et vestigia semper adora. (*Th.* 12.816 f.)

and apprehension in the preface to the first book of the *Silvae*:

Quid enim o[portet huius] auctoritate editionis onerari, quo adhuc pro Thebaide mea, quamvis me reliquerit, timeo ?

to optimism in his poem to Vibius Maximus:

quippe te fido monitore nostra
Thebais multa cruciata lima
temptat audaci fide Mantuanae
gaudia famae. (4.7.25–28)

and the apostrophe to Hopleus and Dymas:

vos quoque sacrati, quamvis mea carmina surgant
inferiore lyra, memores superabitis annos. (*Th.* 10.445 f.)

Williams (1986: 221) concludes that "It was (. . .) the oppressive pre-eminence of Vergil that aroused anxiety in him, compelling him to express the doubts that he yet hoped might be misplaced". Actually, Statius' general judgment of his capacities as an epic poet is proud and self-confident:

certe ego, magnanimum qui facta attollere regum
ibam altum spirans Martemque aequare canendo. (5.3.10 f.)

(ii) *Sources and models*

The *Aeneid* was undoubtedly Statius' most important model and almost every line in the *Thebaid* is a challenge to the great master, whose tomb he (like Silius) visited in search of inspiration:

tenues ignavo pollice chordas
pulso Maroneique sedens in margine templi
sumo animum et *magni* tumulis adcanto *magistri.* (4.4.53–55)

In addition to Vergil, Statius borrows from a wide variety of poets. This is only partly explained by the subject of his Theban story, treated earlier by the Greek tragedians, Antimachus of Colophon,[2] Accius, Naevius and Seneca. The influence of Euripides' and Seneca's *Phoenissae* on Book VII is significant (see Index V), but in his obsessive longing to challenge all poetry before him Statius' *imitatio* in VII also includes

[2] The question of Antimachus' influence begins with Kaspar von Barth's scholium to *Th.* 3.466, 'dicunt poetam ista omnia e Graeco poeta Antimacho deduxisse'. R.D. Sweeney, *Prolegomena to an Edition of the Scholia on Statius*, Leiden (1969) 4 f., considers this scholium as another of Barth's inventions; see also Venini (1961), Vessey (1970).

such narrative and/or stylistic sources as Homer, Ennius, Lucretius, Catullus, Horace, Ovid, Lucan, Petronius, Seneca's other tragedies, Valerius Flaccus and, perhaps, Silius Italicus (see below).

Examining these sources and models, I came to the conclusion that Valerius' *Argonautica* is far more important than has been recognized up to now. The structural and verbal correspondences between *Theb.* 7.690ff. and *Argon.* VI, for example, cannot be explained solely by their common – Vergilian – source. One would very much like to be absolutely certain about the precise dating of Valerius' writing, but the external evidence is extremely meagre.[3] The supposed dates for the *Argonautica* vary from 71–79 (Ehlers 1985) and 75–85 (Strand 1972) to 78–94/5 (R. Syme, *Tacitus*; Oxford 1958, 66, 664). Syme's assumption that Valerius begun writing in *c.* 78, was working on the sixth book as late as 92 and the eighth in 94/5, is based on the interpretation of *Arg.* 6.162, 231 ff. as indirect references to Domitian's campaigns against the Sarmatians in 89, or even 92. This assumption, which if correct would undercut to a large extent statements on Statius' *imitatio* of *Argon.* VI (my comm. *passim*), is refuted by Ehlers (1985) who argues that the prooemium cannot have been written after the beginning of Domitian's reign (13.9.81). His conclusion is supported by the evidence based on internal literary grounds provided in 000 of my Introduction. This evidence confirms the priority of *Argon.* VI over *Theb.* VII, and cannot be reversed to make Valerius imitate *Theb.* VII.[4]

Silius is an even more difficult case. There is general support for Wistrand's view[5] that Silius could have used Statius' later books.[6] Juhnke (1972), dating Silius' imitation of the battle in and with the river Skamandros in *Iliad* XXI (reworked by Vergil in *Aeneid* X, see Knauer 301f.) in *Pun.* IV to *c.* 84 and Statius' transformation of the same episode in IX to a date before 88, maintains that before the completion of his epic Statius could have examined Silius' Homeric imitation (12 f.). Likewise, Dewar (1991) states that the catalogue of horrific deaths in the river in *Th.* 9.266–83 'seems designed to surpass the

[3] Quintilian mentions his death in X 1.90, *Multum in Valerio Flacco nuper amisimus.*

[4] For further statements on Valerius' priority see Franchet d' Espèrey 1977 (*Argon.* III before *Theb.* VII), Korn 1989 (*Argon.* IV before Statius), Poortvliet (1991) (*Argon.* II before Statius; the priority of the 'Lemnian episode' in *Argon.* II to *Theb.* V is unquestioned.

[5] E. Wistrand, *Die Chronologie der Punica des Silius Italicus*, Göteborg 1956, 58.

[6] See Helm (1892) 156–71, Bassett (*CP* 58 [1963] 92), Juhnke p. 12.

terrors of *Pun.* 4.585–97' (xxxi); he dates *Theb.* IX before *Pun.* XIV. (xxxv). Juhnke dates the *Nekyia* in *Theb.* IV before *Pun.* XIII, assuming that *Pun.* XIII was not completed before the edition of the *Thebaid* (269). According to their conclusions, *Theb.* IX was written after *Pun.* IV and before XIII/XIV; *Theb.* IV was written before *Pun.* XIII. If we assume that both Statius and Silius wrote at a steady pace and, unlike Vergil, in a 'chronological order', *Theb.* VII was written after *Pun.* V, and the description of the earthquake in 7.794–823 was influenced by *Pun.* 5.611–28.

These chronological problems deserve further investigation, for which a concordance of verbal and conceptual parallels between Vergil, Valerius, Statius and Silius will be indispensable.[7] Meanwhile we are in the exceptional position of being able to watch three poets working in the same epic tradition and study closely the intertextual relations of literary products written within a period of only 25 years, at a distance of a decade (Valerius, Statius) or even shorter (Statius, Silius).

(iii) *Structural relations between Thebaid VII and Aeneid I and VII*

My analysis of the structure and content of Book VII (below) demonstrates the close correspondence with *Aeneid* VII not only on the levels of style, theme and content, but also with regard to its position within the structure of the poem. Further examples of Statius' close adherence to the composition of the *Aeneid* are the following. Already in antiquity a close structural connection between books I and VII of the *Aeneid* was pointed out by Macrobius (*Sat.* 4.5.5 ff.). For instance, Juno's monologue in *Aen.* 7.293 ff. recalls both the exchange between Venus and Jupiter in 1.223 ff. and her own outburst in 1.34 ff.; Ilioneus' request to Dido to offer the Trojans hospitality (1.520–60) corresponds to his request to King Latinus (7.212–48). Taking this as his model, Statius similarly links books I and VII of the *Thebaid*. Juno's plea on behalf of Argos in *Th.* 1.250 ff. is mirrored by Bacchus' plea for Thebes in 7.155 ff. Apart from the similarities in content, the structural link is emphasized by verbal correspondences, for instance:

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[7] The absence of an Index in Spaltenstein's commentary on Silius (1986, 1990) is to be regretted.

facta luant Thebae: cur hostes eligis Argos? (1.259)

quin etiam invisos – sic hostis defuit? – Argos
eligis! o ipsis, genitor, graviora periclis
iussa: novercales luimus ditare Mycenas! (7.175 ff.)

In addition, Statius also forges links between his books VII (and I) and *Aeneid* I, the primary model for his Bacchus-Jupiter scene (7.145 ff.) being Venus' complaint and Jupiter's soothing prophecy in *Aen.* 1.223 ff. The two scenes have the same function within the course of events, but there is a marked difference in the tenor of Jupiter's theodicy in the two passages. Whilst prophesying the *Pax Augusta* to Venus in the *Aeneid*, Jupiter sets Bacchus' mind at rest with a temporary stay of execution for Thebes. The high degree of artistry in Statius' complex imitation of Vergil's celebrated scene becomes even clearer when compared with Silius' studious imitation of the same original (*Pun.* 3.557–629).

The Bacchus-Jupiter scene does more than merely establishing structural links with *Aeneid* I and inviting comparison with Vergil's scene. In his response Jupiter reminds Bacchus of his usual clemency, noting that it was with deep reluctance that he gave Mars and Diana leave to punish the Lapiths and Calydon:

quin etiam invitus magna ulciscendaque passis
aut Lapithas Marti, aut veterem Calydona Dianae
expugnare dedi; (7.203 ff.)

These words, for which there is no equivalent in the Venus-Jupiter passage, should be taken as a – delayed – response to the *exemplum* given by Juno in her soliloquy:

Mars perdere gentem
immanem Lapithum valuit, concessit in iras
ipse deum antiquam genitor Calydona Dianae,
quod scelus aut Lapithas tantum aut Calydona merentem?
(*Aen.* 7.304 ff.)

The deliberate nature of this reference becomes obvious when we realize that only in the Juno soliloquy in *Aeneid* VII is Mars mentioned as being responsible for the conflict between the Lapiths and the Centaurs (Servius ad loc.), the usual culprit being Bacchus (cf. Hom. *Od.* 21.295 ff., Verg. *G.*2.455, Hor. *Carm.* 1.18.7). The very fact that

in the *Thebaid* Jupiter responds to Juno's solitary lament in *Aeneid* VII underlines the structural connection which Statius creates here and elsewhere between *Thebaid* VII and Vergil's books I and VII.[8] At the same time, this homage to Vergil clearly illustrates the demands which Statius feels free to make upon his reader.

2. Literary aspects of *Thebaid* VII

(i) *Structure and content of Thebaid VII*

The part of the Theban legend – a long story of crime and madness – that Statius chose was the fraternal strife between Oedipus' sons Polynices and Eteocles for the mastery of Thebes, starting with Oedipus cursing his sons and ending with Theseus' purifying intervention in 12. 466 ff. The main theme of the poem is clearly indicated in its opening lines:

> Fraternas acies alternaque regna profanis
> decertata odiis sontisque evolvere Thebas
> Pierius menti calor incidit. (1.1–3)

Fraternal strife, hatred and guilt will be the main topics of the epic; the story of the *Oedipodae confusa domus* (1.17) will describe the ultimate and most dreadful act in the tragedy of this accursed house, two brothers ruthlessly killing each other.[9]

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[8] Venini (1968) deals with the correspondences between *Theb.* I and VII; see also Legras (1905) 150. Lebek (1976) points to certain similarities between *Theb.* VII and *Aen.* I and VII; see also my article (1986). Hill (1990) analyses the close relationship between *Theb.* I and *Aen.* I.

[9] Traditional opinions on the supposed irrelevancy of the poem's content (e.g. R.M. Ogilvie's malicious statement: "The 'Thebaid' cannot be said to be about anything", in *Roman Literature and Society* p. 292), often bound up with a general prejudice against Silver Latin literature, have recently been countered by Ahl (1986). The hostility towards kings and gods, and the destructive perversity of their power (see for instance Feeney [1991] 371 on the malevolence and injustice of Jupiter) is obvious to any reader, and it is difficult to understand how this attitude and the theme of fraternal strife and civil war could *not* be related to Statius' Rome. Whereas the interpretation of the poem as a thinly veiled attack on Domitian's reign (W.J. Dominik, forthcoming) is somewhat extreme (see W. Kißel's review of Ahl in *Gnomon* 62 [1992] 462 ff.), Statius at least seems to voice some criticism of contemporary history. The sarcastic treatment of divine plans and behaviour (e.g., *Th.* 7.62 f. *foeda conubia*, love-affair of Mars and Venus, 7.321 f. *nondum ista licebant/ nec superis*, of rape) and the constant emphasis on the wickedness of mankind are likely to reflect to some extent the poet's pessimism on the present and recent past.

A summary of the plot of the poem is provided by Dewar (xviii–xxii); the structure is analysed by Vessey (1973: 317–28).

Book VII successively describes the end of the 'Nemean interlude', the forced march of the Argives to Thebes, Eteocles' final warlike preparations, Jocasta's abortive attempt at mediation, the opening of the battle and, finally, Amphiaraus' *aristeia* and *katabasis*.

The first part of the Book, lines 1–226, rounds off the Nemean *mora*, for which Bacchus was responsible (4.646–722) and which led to the death of Opheltes (5.499–753) and the funeral games in his honour (Book VI). Bacchus' intervention in lines 145–226 serves as a counterpart to his first attempt in Book IV and thus, in a circular movement, brings the second major section of the *Thebaid* in Vessey's analysis (1973: 317 ff.) to a close.

The middle section of the Book, lines 227–627, describes the events leading up to the outbreak of fighting. War breaks out at 628, introduced with an invocation of the Muses, and will end with the death of Eteocles and Polynices (11.57–579).

The series of killings and the death of Bacchus' priest Eunaeus (632–87) in the final section leads up to the death of the first leader, the spectacular descent into the underworld of Amphiaraus.

The place and function of Book VII up to 631 within the structure of the poem is very similar to that of *Aeneid* VII, which also on the thematic and stylistic level is an important source of Statius' book. The outbreak of war at 631 ff. introduces the 'Iliadic' part of the poem, in close imitation of the structure of the *Aeneid*. The invocation of the Muses (628–31) imitates *Aen.* 7.641–46 (and 7.37–45).

The main principle of the organization of the war-books is the *aristeia* and death of five of the Argive leaders. The war will continue for three days. The first day dawns at 7.470 ff. and ends with Amphiaraus' reception in the underworld; night falls at 8.160 ff. On the second day of battle (8.271 ff.) we witness the deaths of Tydeus (8.324–776), Hippomedon (9.196–569) and Parthenopaeus (9.570–906). After the night raid (10.56–448), the third day will see Capaneus' death (10.827–926) and the fraternal duel (11.57–579); nightfall coincides with the end of Book XI.

The 823 lines of Book VII can be divided into eight *episodes*, each of which represents a self-contained part of the action and is articulated by one or more closural devices;[10] simile (1,2,3,4,6), night(fall) (5),[11]

[10] See B. Herrnstein Smith, *Poetic Closure*, 1986.
[11] But see below xxv.

apostrophe (7), ring-composition (1,3,4), daylight shut off (8). With the exception of (1) and (5), all other episodes are, moreover, marked by a unity of place.

These eight episodes can each be subdivided into three *sections* dominated by a specific action, protagonist and, in the case of (1), place. This triadic structure of each episode is, again, marked by means of closural devices. Many sections can be further analysed as having a triadic structure themselves, but here subdivision into *scenes* is in danger of seeming slightly arbitrary.

This (sub)division of the book's structure both elucidates and derives support from the fact that each separate episode draws on distinct primary and secondary models determining its specific content and style. Together with the variety of terminal features rounding off the individual blocks, this constant change of 'subtexts' further emphasizes the episodic character of this book. The latter is a characteristic of Statius' epic and of most epic poetry of the first century A.D. since Ovid (see Vessey 1973: 320) and is often recognized as an important feature of mannerism.[12] Unlike Ovid and Lucan, however, Statius' frequent change from one protagonist or action to another does not produce any discontinuity on the level of the narrative. The individual episodes of Book VII taken together do constitute a sequential, (chrono)logical continuity starting with Jupiter's anger bringing about the confrontation of both armies before Thebes and concluding with Amphiaraus' *katabasis* at the close of the first day of battle.

In the following schematic analysis of the book's constituent episodes I will only briefly touch upon such matters as literary ancestry and the dramatic effect of rapidly cutting from one scene to another. More detailed information will be provided by the introductory notes to each episode and (sub)section; the literary substructures of large parts of the book have been mapped out, moreover, in the Appendix.

(1) *1–89 Jupiter's intervention*

1–33	*Olympus*	Jupiter angrily sends Mercury to Mars with instructions to speed up the course of war
34–84a	*Thrace*	34–39 Mercury's arduous journey to Thrace 40–63 Description of the palace of Mars

[12] See J. Shearman, *Mannerism*, (1967) 140 ff.; G.O. Hutchinson (1993) 145 ff.

		64–84a Mercury delivers his message; Mars obeys
84b–89	*Olympus*	Jupiter's anger diminishes on seeing Mars' departure

Together these three sections form a self-contained unit; divine intervention begins with Jupiter's rage and ends with the gradual return of his good temper, illustrated with a simile rounding off the episode (86–89). The sections present themselves in chronological order.

The immediate models are Zeus' command to Calypso in Hom. *Od.* 5.28–150 and Vergil's imitation in *Aen.* 4.219–95, the dispatch of Mercury to rouse Aeneas into leaving Carthage.

(2) *90–144 Events at Nemea*

The reader's attention is now directed to Nemea, where the funeral games in honour of the child Archemorus/Opheltes have drawn to a close. The lapse of time between Adrastus' bow-shot concluding Book VI and the actual end of the games here has been provided for by the preceding episode in heaven.

90–104	Adrastus' prayer closes the obsequies of Opheltes
105–30	Pavor's action throws the Argives into panic and
131–44	makes them abandon Nemea in war-hungry mood

This episode again is brought to a close by a comparison illustrating the army's hasty departure to ships hurriedly put to sea with the first rising of wind (139–44).

It is worth noting that Pavor's intervention is, in itself, quite unnecessary; as is made clear in Adrastus' prayer, the Argives are on the point of resuming their march (*festina cohors*, 100) of their own accord. Divine intentions in the *Thebaid* are in perfect accord with and match those of the human actors, as is noted by Krumbholz (1955: 255) and Snijder (1968: 15).

The main models for the episode are Aeneas pouring libations to his father's shade (*Aen.* 5.72 ff.), Vergil's portraiture of *Fama* (*Aen.* 4.178–97) and the effects of Allecto taking action in *Aen.* 7.460 f., 638 ff., 8.1 ff.

(3) *145–226 Bacchus' complaint*

145–54	Bacchus' mental despair and physical collapse on seeing the swiftly advancing Argives
155–92	His emotional plea to Jupiter to spare Thebes

193–226	Jupiter's prophecy: Thebes will be safe for the time being

Again the episode ends with a simile, likening Bacchus' recovery as a result of his father's reply to the blooming of roses after a hot summer('s day); the simile's immediate source is *Arg.* 6.492 ff. The episode, moreover, has a cyclical composition, being enclosed by the god's collapse and recovery. From the narrative point of view, the episode has a time-filling function; in the next episode we find that the news of the enemy's approach has already (*iamdudum*, 227) been received by the Thebans.

Its main models are Thetis' complaint in Hom. *Il.* 1.498 ff. and Venus' plea to Jupiter and his soothing prophecy in *Aen.* 1.223–96. This framework is fleshed out with Juno's angry soliloquies in *Aen.* 1.36–49, 7.286–322 and Amata's complaint in *Aen.* 7.359–72.

Jupiter's answer to Bacchus' intervention here clears away any further obstacles to the course of events in 7.628–12.463, 'Furor at Thebes, the war and its aftermath' (Vessey 1973).

(4) *227–397 Preparations for war at Thebes*

227–242	Eteocles having received the news of the enemy's approach summons his allies
243–373	A catalogue of allied troops is provided by Phorbas to Antigone, in the dramatic form of a teichoscopy
374–397	Eteocles as chief organiser of the city's defence is compared to a shepherd ushering his flock to pasture

Apart from its unity of place, the individual character of the episode is further achieved by ring-composition, as in (1) and (3); Eteocles' speech in the final section results from his decision in 233 f. From the use of *iamdudum* (227) it is clear that the events in this episode overlap those in the preceding one.

The main models are *Aen.* 7.623 ff., the Latin towns making preparations for war, and the Catalogues in Hom. *Il.* 2.485–785, 3.161–244, *Aen.* 7.647–817. The dramatic form of the 'teichoscopy', moreover, is indebted to Eur. *Phoin.* 88–201, Sen. *Phoen.* 387 ff. and V.Fl. 6.575–601.

(5) *398–469 The Argives' march and arrival at Thebes*

398–423	The enraged army's march continues day and night,

	not in the least restrained by the multitude of prodigies sent by the gods
424–51	The Argives ford the hostile Asopos (424–440) and pitch camp within sight of Thebes (441–51)
452–69	Nocturnal panic in Thebes

The events described are partially synchronous with those preceding, as appears from *interea* (398). The narrative function of this episode is to bring about the confrontation of the antagonists at the site of battle; the march covers the distance from Nemea to Thebes.

One could well argue for a slightly different division and consider, with Vessey (1973: 321), lines 398–451 a self-contained episode. Section 424–51 could be subdivided into 424–40, closed with a simile, and 441–51, naturally brought to a close by nightfall (450 f.). In that case, however, 452–69 has to be considered a transitory passage, since this section does not fit in with the obvious triadic structure of the next episode. A strong, though not decisive, argument for taking 398–469 together as one episode is the continuous imitation of Lucan's Book I (522–89, 213–22, 233–61) throughout these lines, with the exception of the pitching of the camp (441–51), imitated from both *BC* 3.375–81 and *Aen.* 11.522–31, and 466–69.

(6) *470–627 Jocasta's vain attempt at mediation*

470–563	470–96 At first dawn Jocasta hastens to the Argive camp 497–533 Her plea to Polynices and his allies; their reaction, simile
534–563	Tydeus' sarcastic intervention; allies' reaction, simile
564–627	Arbitration is broken up by Bacchus' tigresses, maddened by Tisiphone and slaughtered by the Argives
608–627	Jocasta's flight and the army's rush for war, simile

The framework for the episode's structure and part of its phraseology is provided by the Latin war-council in *Aen.* 11.210–472 (see Appendix). In Vergil the war council is broken up at the news of Aeneas' advance (11.444–58). Statius replaces this provocation on the human level with the story of the tigers' rage and violent death, imitating that of Silvia's stag killed by Ascanius in *Aen.* 7.489–527. As in Vergil, the tigers' death is the immediate cause for the outbreak of war. Jocasta's plea, moreover, deliberately draws on Euripides' and Seneca's tragedies.

The episode is brought to a close by an *epiphonema* illustrated

with a storm-simile (624–27) borrowing from *Aen.* 7. 528–30 and *Arg.* 6.664 ff.

(7) *628–687 War begins*

628–631	Invocation of the Muses
632–648	First series of killings
649–687	The death of Bacchus' exotic priest Eunaeus

This episode, introduced with an invocation and rounded off with an apostrophe (683–87), serves as the overture to Amphiaraus' *aristeia* and *katabasis* which will occupy the rest of the book.

The invocation's main model is *Aen.* 7.641 ff.; like Vergil's invocation, it introduces the 'Iliadic' part of the *Thebaid.* The main sources for Eunaeus' death are Chloreus in *Aen.* 11.768 ff. and Tages, Aquites and Myraces in *Argon* VI.

(8) *688–823 Amphiaraus'* aristeia *and* katabasis
This episode and its sections (690–739, 740–793, 794–823) have a precise triadic structure, for which see introductory note to 690–823. Each section and the majority of subsections is marked off by closural devices and, moreover, is characterized by its imitation of a specific passage from Homer, Vergil or Valerius and, in the case of 794–808/ 816b–23, Seneca. The digression on earthquakes (809–816a) reflects theories of Lucretius, *Aetna* and Seneca.

The episode provides a striking example of 'multiple imitation' (see below), consisting of a detailed combinatorial imitation of Diomede's *aristeia* and of both Vergil's and Valerius' adaptations of this Homeric source in *Aeneid* X and XII and *Argon* VI. See below, Appendix VIII and introductory notes to the (sub)sections of this episode.

(ii) *Statius' poetic technique: multiple imitation*

Statius' use of literary sources has been the subject of many valuable studies.[12a] Before 1950, the greater part of this 'source-hunting' is rather

[12a] Useful collections of verbal parallels have been listed by Deipser (1881), Kulla (1881), Helm (1892), Eissfeldt (1904), Legras (1905), Daniels (1906), Schamberger (1907), Michler (1914), Reussner (1921), Mozley (1933). These lists have been considerably expanded since then by Mulder (1959), Snijder (1968), Kytzler (1969), Venini (1961, 1967, 1970), Williams (1972), Juhnke (1972), Vessey (1973), Lebek (1976), Smolenaars (1983), Voeten (1987), Jakobi (1988), Hill (1990), Dewar (1991).

unsystematic, noting only the most obvious verbal parallels and being restricted to individual passages in Statius or individual sources. Often the parallels recognized are considered as rather arbitrary by these scholars themselves. For instance, Legras having noted verbal similarities in *Th.* 7.497–519 with Sen. *Phoen.* 443–585 concludes: 'Mais ce sont des traces d'imitation trop fugitives pour qu'il soit utile de les relever une à une: décrivant des combats épiques, les poètes ne peuvent éviter de nombreuses ressemblances' (98).

Much more systematic is Juhnke's (1972) analysis of Statius' imitations from Homer, following the tracks of Knauer's excellent study *Die Aeneis und Homer* (1964). His treatise is indispensable for any analysis of Statius' literary technique, but his conclusions are often weakened by his insufficiently taking into account the *Aeneid* and Vergil's epic successors as intermediary texts. Many of his observations on Statius' variation or transformation of the Homeric source, though correct in themselves, need to be modified with regard to Statius' supposed originality and will find further elucidation if these 'subtexts' are taken into account.[13]

In the case of Statius things prove to be extremely complicated, since his technique of imitation in a given passage is not restricted to (contamination of) passages from one specific author,[14] but draws on a variety of models at the same time. In my dissertation (1983) I developed Juhnke's observations on Statius' use of Homer and Vergil and analysed this use of a *multiplicity* of literary sources in *Th.* VII 1–451. Voeten (1987) widened these investigations by the analysis of several 'typical scenes' in the *Thebaid* on the level of both style and content. The same was done by Williams (1986) and Hill (1990).

In order to avoid any impression of being an ardent adherent of excessive *Quellenforschung* for its own sake, which thought might well suggest itself on a first glance at my *Indexes*, I will clarify my views on Statius' technique of combinatorial imitation and illustrate these with some examples of the poet's recasting of a multiplicity of models into his creative adaptation.

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[13] My criticism on Juhnke here and below bears upon part of his book only, viz. pp. 51–172. In other parts, he analyses the influences by Homer, Vergil, Lucan and Seneca on some of Statius' 'typical scenes' in an exemplary way; the *katabasis* in IV (p. 268 ff.), the obsequies in VI (p. 229 ff.) and the μάχη παραποτάμιος in IX (p. 11 ff.). Valerius' influence is neglected by Juhnke, as it is by most scholars.

[14] Knauer (1964) recognized that Vergil often combines several Homeric passages into one. Perutelli (1982) and Kleywegt (1986) reached at the same conclusion in the case of Valerius Flaccus imitating Vergil; see also Poortvliet (1991) on *Arg.* 2.445–578. For 'multiple reference' in Vergil's *Georgics* see Thomas, R.F., *HSCPh* 90 (1986) 171–98.

Each episode, section and many scenes in Statius have (a) a primary source, which provides (part of) its content and narrative structure and is often signalled by a *Leitzitat*, and (b) one or more secondary sources which supply specific conceptual and stylistic elements adding to, or replacing, those of its primary source. In many cases the content and structure of episodes, etc., can easily be identified with a 'typical scene' in Homer and/or Vergil (such as 'divine intervention', 'catalogue', '*aristeia*'), but it is sometimes difficult to recognize and distinguish passages as such. The fact that in some cases in *Thebaid* VII I have failed to trace these sources does not, I think, falsify this theory; the source may have been lost (Antimachus !), or others may recognize a source I have overlooked.

Identification of the underlying source(s) is of the highest importance to do justice to the poet's literary intentions and often recollection of the predecessor's phrase is required for full understanding (Williams 1986: 213 f.). Once a specific source is established it frequently appears that Statius borrowed elements from that same context which he transformed to such extent that these 'parallels' will not show in any *Concordance* or *Pandora*-program. Consequently a 'parallel' may also be taken as significant if it occurs in a context which has been established as a source for this particular passage for other reasons, or has demonstrably been exploited by Statius in a different passage.[15] The furnishing of proof in these cases will inevitably be of a cumulative nature. Only if we are prepared to analyse Statius' source(s) systematically and thus to establish in full detail the references he had in mind, are we equipped to interpret the poem's words and 'meaning'. Statius' technique requires us to take into account his (literary) intentions as best we can. The meaning and poetic value of a word, phrase, etc., has to be studied in relation to any kind of prose and poetry, but interpretation at a higher level should be made, if possible, with reference to the source(s) the poet wishes us to recognize.

By following these principles I hope to have avoided heaping up parallels taken haphazardly from all kinds of texts and passages. The results of this approach may establish a more valid basis for studying the poet's style and further our understanding not only of *what* he says, but also *how* and *why* in this particular form.

The first episode of Book VII, lines 1–89, may serve to illustrate my views on Statius' poetic techniques. The main sources for this

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[15] See also Knauer (1964) 145–47. For a critical discussion of 'authorial intention' see Farrell (1991) 21 ff.

episode are Hom. *Od.* 5.28–150 and Vergil's imitation in *Aen.* 4.219–95; Valerius' *Argon.* IV will prove to be an important secondary source.

Th. 1 f. *Atque ea cunctantes Tyrii primordia belli / Jupiter haud aequo respexit corde Pelasgos* is a *Leitzitat* referring to *Arg.* 4.1 f. *Atque ea non oculis divum pater amplius aequis / sustinuit,* imitating *Aen.* 4.372 *nec oculis pater aspicit aequis.* Note that *ea primordia* in Statius is object with *cunctantes,* varying Valerius' less complex syntax.

Once these passages are recognized as Statius' sources (see introd. note 1–89), we detect the following less obvious imitations.

(1) *Th.* 5 *velocem Tegees alumnum* elaborates *Aen.* 4.222 *Mercurium*

(2) *Th.* 39 *Arcadii umbra galeri,* not in Vergil, transforms *Arg.* 4.138 f. (of Echion, son of Mercury) *umbrataque tempora Parrhasio patris de more galero. Arcadii* replaces *Parrhasio; umbra* is abstract for *umbrata.* Statius' imitation is triggered by Valerius' *patris de more.* Valerius' lines are taken from a scene subsequent to his 'divine intervention'; the latter is closed in 20 f. with a simile that will be Statius' source for lines 86–89.

(3) *Th.* 74 *deriguit visu Cyllenia proles* does invert Hermes' delighted reaction at seeing Calypso's grotto (*Od.* 5.75), as Juhnke points out, but is not an independent variation by Statius. The motif of fear is derived from Aeneas' reaction to Mercury's message in *Aen.* 4.279 f. *aspectu obmutuit amens . . . horrore* and the phraseology imitates *Arg.* 4.141 *obstipuit visu Nonacria proles.* With *Cyllenia proles* Statius imitates *Aen.* 4.258, thus restoring Valerius' variation on Vergil to its original form. Thus Mercury's fear in Statius, while inverting *Od.* 5.75, is borrowed from *Aen.* 4.279 f. Vergil's lines imitate Calypso's frightened reaction to Hermes' message in *Od.* 5.116.

In order to explain these and other similarities with both Vergil and Valerius in this episode one might think of the following solutions.

(a) Statius imitates *Aen.* 4.219–95, which passage happens to be imitated also by Valerius; the similarities with Valerius are fortuitous, to be explained by independent use of the same source. This hypothesis is invalidated by Statius' borrowings from *Argon.* IV which are absent in Vergil:

Th. 10 *seu posita respirat cuspide Mavors* < *Arg.* 4.281 *ceu fixaque silet Gradivus in hasta*
Th. 16 *raucae . . . ira Maleae* < *Arg.* 4.261 *Maleae . . . arce fragosa*
Th. 41 f. *mille furoribus cingitur domus* < *Arg.* 4.181 *varii pro rupe metus*
Th. 72 *dant silvae nixque alta locum* < *Arg.* 4.405 *dant pavidae(a) alta viam*
Th. 75 *reverentia* (subst.) *patri* < *Arg.* 4.146 *reverentia* (ptc.) *ritus*
Th. 81 *refert consulta patris* < *Arg.* 4. 80 f. *defertque . . . parentis / imperia*

(b) Statius imitates *Argon.* IV, in which book Valerius had adapted elements from Vergil; the similarities with Vergil are fortuitous. This solution proves to be incorrect, since Statius borrows elements from *Aen.* IV which are absent in Valerius:

Th. 4 *cervicibus Atlans*	<	*Aen.* 4.247 *Atlantis . . . vertice*
Th. 9 *nubibus imbri*	<	*Aen.* 4.248 f. *nubibus imbri*

Moreover the order of events in Statius is in accordance with Vergil's; Valerius apparently broke up the sequence of Vergil's episode into several smaller parts (see also xxxvii ff).

(c) Thus it appears that Statius imitated both Vergil's episode and Valerius' book; at the same time Homer's episode is in his mind (see introductory note 1–89), as it was in Vergil's.

Further evidence of Statius' use of a multiplicity of models is the following; whenever Valerius in his imitation of *Aeneid* IV in *Argon.* IV inserts a Vergilian passage from a book other than *Aeneid* IV, Statius adopts this insertion and combines his imitation of Valerius with that of the original passage in Vergil. For example, the frightening description of Mars' palace in *Th.* 7.40–63 is indebted to Amycus' cave in *Arg.* 4.177–86 (substituted for *Aen.* 4.260 f.) *and* to Valerius' source *Aen.* 8.196 ff. (Cacus' cave). Statius moreover adds elements from Picus' palace in *Aen.* 7.183–91. This insertion by Valerius and Statius is of course triggered by Calypso's grotto in *Od.* 5.55–74, but again Statius does not invert (so Juhnke) Homer's charming grotto independently, as he never does; see further introd. note to 40–63.

Statius' imitation of *Arg.* 4.405 in line 72 provides a further interesting example:

Th. 72	*dant silvae nixque*	*alta locum*
Arg. 4.405	*dant pavidae(a)*	*alta viam,* imitating
Aen. 7.675 f.	*nivalem . . . dat*	*silva locum*

In addition to these imitations from one specific passage or book, Statius in this episode also borrows from other passages by Valerius and Vergil. In these cases also the borrowings are hardly incidental, since the passage(s) concerned are exploited intensively within the same context or elsewhere in the *Thebaid.* For instance, the Lemnian episode in *Arg.* 2.82–427 is a favourite of Statius, as appears from his large-scale imitation in *Th.* 5.27–498. Individual lines from this episode are notably present in *Thebaid* VII (see Index V). This allows us to recognize the following parallels in 1–89:

Th. 18 *instant plausibus*	< *Arg.* 2.175 *planctibus instat*
Th. 47–52 Deities of war	< *Arg.* 2.204–8
Th. 54 *raptus ignis*	< *Arg.* 2.182 *raptoque igne*
Th. 60–3 Statue of Mars	< *Arg.* 2.98–100 Altar of Venus
Th. 63 *catenato lecto*	< *Arg.* 2.100 *tacitae catenae*

Likewise, *Argon.* VI is an important source for Amphiaraus' *aristeia* in 690 ff.; see Index V, Appendix VIII and below. This observation allows us to recognize the following parallels:

Th. 46 *durus contristat sidera fulgur* (the glare of steel darkening the stars) imitates both *Arg.* 6. 222 *pater maesto contristat sidera vultu* (of Jupiter complaining of Colaxes) and *Aen.* 10.275 *laevo contristat lumine caelum* (of the Dog-Star saddening the sky with baleful light), which is Valerius' source.

Th. 71 *mutat agros* < *Arg.* 6.443 *mutat agros*

Finally, it should be noted that in this episode 1–89 only a very few parallels stem from passages that are relatively seldom exploited as sources for other parts of Book VII:

Th. 19 *offensique sedent ad iusta sepulcri* imitates *Arg.* 1.689 *tacitique sedent ad iussa ministri*
Th. 21 *coeunt in proelia caestus* imitates *Arg.* 5.635 *coeunt in proelia gentes*
Th. 28 *impingit agmina muris* imitates *Aen.* 5.805 *impingeret agmina muris*

This may corroborate my theory that Statius systematically exploited particular passages as sources for his challenging imitation.[16]

(iii) *Statius and his literary predecessors: the nature of intertextuality*

A closer look into another episode, the *aristeia* (690–823), may serve to demonstrate that the recognition of the multiple (sub)texts adapted in a given passage considerably enhances our understanding of the nature of Statius' poetry and even allows us to gain some insight into the creative process and strategies which underly the eventual text.

Williams (1986: 217) remarks that 'the use of many models allowed the hope of creating something that could not, *ex hypothesi*, have existed before'. Since the reader has to recognize the underlying

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[16] This theory may also account for numerical correspondences as in *Th.* 45 ~ *Luc. 7.45, Th.* 81 ~ *Arg.* 4.80 f., *Th.* 729 *exeruit patriis electum missile ripis* ~ *Arg.* 6.727 *me patriis eiectum sedibus*, *Th.* 371 ~*Arg.* 1.371; cf. also *Th.* 10.260 ~ *Il.* 10.260 and see Knauer (1964) 334 f.; see also note 28.

texts in order to appreciate the originality of the new text, Vergil's successors more and more concentrated on the re-use of pre-existing material. 'The more familiar the material, the greater the challenge' (*ibid.*).[17] This view of the poetic aims of the Flavian poets certainly does account for the rather limited variety of 'typical scenes' in the epics of this period. Vergil's *Aeneid* neatly follows the structure and content of (parts of) *Iliad* and *Odyssey*; Statius chooses to exploit conventional situations which mostly originated in Homer and/or Vergil and had been imitated by Ovid, Lucan or Valerius Flaccus since then. Unlike his predecessors, however, Statius consistently re-works and combines *several* versions of a given 'typical scene', drawing attention to this multiplicity of models and to the added borrowings from other sources he worked into the familiar material. He thus challenges all existent (epic) poetry, inviting his reader to judge the success of his creative imitation.

For instance, Jocasta's attempt at mediation (470–627) borrows from both Euripides' and Seneca's versions, and also adopts elements from Livy's story of Veturia's attempt to make her son Coriolanus withdraw from Rome. At the same time Statius exploits the Latin war council in *Aeneid* XI as the framework for this episode and the killing of Silvia's stag in *Aeneid* VII as the main source for one of its scenes; see introductory note to 470–563 and below.

This intricate linkage of (sub)texts, both on the stylistic and conceptual level, gives Statius a special position in the tradition of creative imitation, which is the most important characteristic of Roman poetry from Vergil onwards. The nature of this intertextuality makes a stiff demand on his reader, who on occasion cannot help feeling that he has failed to notice some important clue for understanding a given phrase, paragraph, etc.

Once we are convinced that Statius' poetry is characterised by multiple imitation, it will be clear that the hunt for sources on a limited scale will distort our view of the meaning of the text and the poet's intentions. A clear example of the failings of such an approach is Juhnke's study of Statius' use of Homer. There, too little attention is paid to Vergil as intermediary text, and the influences of Ovid,

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[17] A good example is provided by the ironic death of the fisherman Alcathous in *Th.* 7.718–22, drawing on *Aen.* 12.517–20, Ov. *Met.* 3.582–92 and, probably, Sen. *Her.F.* 154–58. The list in introd. note 718–22 gives evidence of the extreme interdependence of these poets, each exploiting the potentialities of this particular theme.

Lucan, Seneca and Valerius are for the most part ignored (see note 13). This limited approach was, of course, deliberately chosen, and for good reasons; in any case, Juhnke's *Verzeichnisse* are extremely useful and deserve our gratitude. But granted the great merits of his investigation, many of his conclusions are misleading, for instance with regard to Amphiaraus' *aristeia* (690 ff.). According to Juhnke (123), Statius in this episode seized the opportunity to escape from Vergil's oppressive pre-eminence.[18] Following Knauer's observation (1964: 318–20) that in Vergil Diomedes' *aristeia* has faded into the background, Juhnke considers *Iliad* V ('das 'integre' homerische Vorbild') Statius' great chance to give rein to his own poetic inspiration and not to feel hampered by Vergil's precedent.[19] I feel Statius would be surprised at this supposed craving for literary freedom. The portrait of this poet struggling out of Vergil's influence is not in keeping with the imitatory character of this episode and, moreover, does not seem to fit with his idea of 'originality' in the rest of the poem.

Juhnke's view raises the question why Statius, if oppressed by Vergil, did not choose to exploit those books of *Iliad* and *Odyssey* which Vergil left untouched (Knauer 1964: 327 ff.) and why, in the case of *Iliad* V, he only imitated its beginning (1–240, 280–89) and end (815–54). Actually the facts in the case of Diomedes' *aristeia* contradict his conclusion. As appears from my Appendix VIII most elements of Statius' *aristeia* are derived from passages in *Aeneid* X and XII, which in turn imitate Homeric passages including E; Statius did not borrow any element from E which is absent in Vergil. In addition, Statius not only imitated both the Homeric and Vergilian passages, but also made use of Valerius' imitation of these same passages in *Argon.* VI. Furthermore, instead of escaping from his predecessor's presence, Statius in his *aristeia* even adopted Vergilian imitations of Homer in *Aeneid* X and XII taken from other books than E.

(a) The landslide-simile 744–49 combines *Il.* 5.87 ff. and 13.137 ff., borrows from Vergil's imitation in *Aen.* 12.684 ff. and is fleshed out with some details from Valerius' imitation of both Homeric similes in *Arg.* 6.383 and 631 ff.; see further below.

(b) Statius' scythe-chariot 765–68 is the structural counterpart to

[18] 'eine Möglichkeit . . ., die Macht des Vergilischen nicht zur künstlich erdrückenden Macht werden zu lassen'. So also Williams (1986: 223): '. . . a poet oppressed by the sense of a great predecessor's presence'.

[19] To his list of Homeric influences should be added: E 95–120 (> 723–26), 121 (> 736f.), 187 (> 737); for E 87 ff., 722–32 and 815–34 see below.

Il. 5.722–32 (Hebe preparing Hera's chariot), but its murderous course borrows from both *Il.* 11.534–37 and Vergil's imitation in *Aen.* 12.328–40. Also Valerius' version *Arg.* 6.414–16 seems to have contributed at least one (gory) element; see further below.

(c) According to Juhnke the farewell-scene 771–93 fills the 'gap' in *Il.* 5.864–67, where Athena's farewell to Diomedes is omitted. More likely this farewell is the structural counterpart to the 'recognition-scene' *Il.* 5.815–34, which also provided the motif of the 'burdened chariot' (*Il.* 5.838 f.> 778–81); the sequel to Homer's scene (835 ff.) is imitated in 738 ff. In this case Vergil exceptionally did not provide Statius with a model-scene. Yet some elements are borrowed from *Aeneid* X and XII:

772 *utere luce tua* < *Aen.* 12.932 *utere sorte tua*
781 *instantes . . . morabere manes* < *Aen.* 10.622 ff. *mora . . . instantibus . . . fatis*
782f. *rapidae cursum Stygis . . . Ditis flumina* < *Aen.* 10.113 f. *Stygii per flumina fratris . . .*
789 *desiluit* < *Aen.* 10.453 *desiluit*

Further contributions are made by Seneca:

774 f. *vincimur: inmites scis nulla revolvere Parcas/ stamina; vade . . .* imitates Sen. *Her.F.* 182 f. *sorores/ nec sua retro fila revolvunt*, 569 f. *immites*, 582 f. *vincimur . . ./ evade*[20]

The above illustrations show that even in his *aristeia* Statius does not seize the opportunity to free himself from Vergil's presence. Throughout Book VII Statius' main model is Vergil, who provides him with the structure of the narrative, the framework of his episodes and sections and with important elements on the level of phrasing and theme. Just as Vergil carefully analysed the structure of Homer's poems for the construction of the *Aeneid*, Statius meticulously investigated both the structure of the *Aeneid* and the way Vergil reworked his Homeric model. His detailed creative imitation of the 'divina Aeneis' (*Th.* 12.816) manifests his awareness of the Homeric background and his demand on the reader to pass through the same analytical process.

Even when an obvious Vergilian (or Homeric) model is lacking, Statius makes great efforts to associate his narrative with the framework of a Vergilian episode. A striking example, mentioned above, is Jocasta's attempt at peace making (470–563), for which episode the framework

[20] For the importance of this tragedy to our Book see *Index*.

is provided by the Latin war council in *Aen.* 11.210–472.

Only exceptionally was it impossible for Statius to use Vergil as his source. Apart from the farewell-scene mentioned above, the 'crossing of the Asopos' (424–40) also has no parallel in the *Aeneid.* Characteristically Statius did not decide to strike out on his own but chose Caesar's 'crossing of the Rubicon' in Lucan I 212–27 as his main model.[21] At the same time he refers to Caesar's own account in *Gal.* 7.56.4 (Lucan's source) and Valerius' crossing-simile in 4.195–98. The identification of these sources proves a prerequisite for the interpretation of this scene. In his *ecphrasis* on earthquakes (809–15) Statius also had to turn to (a variety of philosophical) sources other than Vergil.

Finally, only in one case does Statius seem purposely to have neglected Vergil as his primary source. In his 'catalogue of Theban allies' (243–373) it was Homer who supplied the greater part of factual material. That Statius' troops come from the same region is a plausible explanation of this exceptional case. Yet even this episode is distinctly influenced by the emotionality, dramatic setting and handling of 'biographical' material in Vergil's catalogues in VII and X.

(iv) *The Aeneid and Argonautica as sources of Thebaid VII*

The following outline of structural sources will bring out the extremely close correspondences between *Thebaid* VII, Books VII and X of the *Aeneid*, Book VI of the *Argonautica* and *Iliad* V, thus furthering our understanding of Statius' poetic procedure. This analysis is concerned mainly with influences on structure and content; more detailed information is provided in my Appendix, Index V and introductory notes in the commentary.

A glance at Index V may suffice to show that Vergil's influence is predominant throughout Bk. VII. Each individual book of the *Aeneid*, III excepted, contributed in a greater or lesser degree. Major structural contributions were made by I (Juno's soliloquy 36–49; Venus-Jupiter 223–96 > 145–226), IV (Fama 178–97 > Pavor 105–30; Mercury 219–95 > 1–89; 137–50 Dido and Aeneas hunting > 652–61), VII (below), X (below), XI (210–472 war council > 470–627; 768–82 Chloreus > 652–6; 522–31 pitching of camp > 441–50) and XII (below).

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[21] To this episode 398–469 other passages from *BC* I also made important contributions; see introductory notes to 398–423 (< I 522–89), 452–69 (< I 239–61).

Smaller additions were made by II (494–99 simile > 744–51), V (72–103 obsequies > 90–104; 525–28 simile > 582–85), VI (273–81 personifications in Hell > 40–63), VIII (241–46 > 816–18) and IX (569–76 slaughter > 640–43; 598–620 Numanus' taunt > 677–80).

It further appears that *Aeneid* I, IV, V, VI, XI and, above all, VII were exploited by Statius in lines 1–631, whereas IX, XI, XII and, most important, X provided his background for 632–823. As appears from the major Vergilian sources VII and X, Statius' Book can be divided into two parts. The predominance of *Aeneid* VII in the first two thirds of our Book results from Statius' imitation of the structure of the *Aeneid* as a whole; see below. From 632 onwards Statius gradually switches from *Aeneid* VII to X (and to a lesser degree XII), which definitely becomes his main source in 690 ff.

The importance of *Aeneid* VII emerges from the following list:[22]

Aen. VII:

(a)	37–45/ 614–16 invocation of Muses	> *Th.* 7.628–31 (7)
(b)	170–91 Picus' palace	> 40–63 (1)
(c)	286–322 Juno's soliloquy	> 145–226 (3)
	359–72 Amata's complaint	> 155–57 (3)
(d)	406–18, 446–57, 638–40 Allecto	> 105–30 (2), 474–81 (6)
(e)	483–539 Silvia's deer	> 564–607 (6)
(f)	637–40 signal for war	> 135–37 (2), 615–23 (6)
(g)	647–817 catalogue	> 227–394 (4)

But Statius' imitation of *Aeneid* VII is much more complex than this list might suggest. In the case of (b), (c) and (d), his imitation is combined with that of other parts of the *Aeneid.* The adaptation of Picus' palace is combined with 8.193–97 (Cacus' cave), 6.273–81 (personifications), 1.293–96 (gates of war); the resulting *descriptio loci* serves as a substitute for *Aen.* 4.259–64, which forms part of Statius' main source for this episode. Statius' Bacchus-Jupiter episode (145–226) is not only a modification of Juno's soliloquy combined with Amata's complaint (c), but at the same time reworks Juno's soliloquy in 1.36–39 and the Venus-Jupiter episode in 1.223–96. In 105–30 the portrait of Allecto (d) is combined with that of Fama in *Aen.* 4.178–97 in order to create

[22] Numbers between brackets refer to my subdivision in episodes; see pp. xxii–xxvi.

Pavor. Silvia's deer (e) is the main model for Bacchus' frenzied tigers (564–607), but within the structure of Statius' narrative the episode is given a different position. In Vergil the killing of the stag is followed by the catalogue of Italian troops; Statius having transposed his catalogue to the first part of his Book makes the killing of the tigers a dramatic part of the Jocasta-episode, for which Vergil's war council in XI provided the framework.

Things become even more complicated when we take into account Statius' use of Homer and Valerius as well. In dealing with this interesting subject I concentrate mainly on lines 632–823, i.e. on episodes (7) and (8).

(v) *Thebaid VII 632–823* ~ *Iliad V, Aeneid X and Argonautica VI*

The influence of *Aeneid* X on Book VII is overwhelming; one can count about 80 borrowings, varying from one word (532 *commercia* > 544), or one line (275 > 46) to a simile (454–56 > 670–76) or a paragraph (270–75 > 690–711).[23] Its influence is only limited up to 628, but increases in 632–87 and becomes predominant from 688 onwards, where the shift is emphasized by a 'Leitzitat':

Aen. 10.308 *nec Turnum segnis mora* . . . (introducing Aeneas' *aristeia*)
Th. 7.688 *nec segnem Eteoclea* . . . (bridge to Amphiaraus' *aristeia*)

Apart from *Aeneid* X, the influences of *Argon.* VI and *Iliad* V also will prove essential to our understanding of Statius' technique of multiple imitation in these episodes. The analysis of the data in Appendix VII and VIII will allow us to conclude that (a) Statius in 632–823 exploits *Argon.* VI as his primary source, at the same time referring to the Vergilian passages Valerius had in mind, and (b) reassembles the Homeric passages broken up by his Latin predecessors, while at the same time alluding to their fragmented imitations.

Statius' borrowings from *Aeneid* X in 632 ff. cover the greater part of Vergil's book, but the distribution of passages imitated is uneven. For example, Mezentius' *aristeia* (689–768), about 9% of Bk. X, furnishes

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[23] Apart from the borrowings listed in *Index* V, the following passages contributed on the level of motif or theme: 860 (sorrow of Mezentius' horse Rhaebus) > 790; 892 ff. (Rhaebus fatally wounded) > 632 ff.; Jupiter's complaint 466–72 is implied by 736; the theme of metamorphosis in 185 ff. > 335 ff., 340 ff.

over 20% of passages imitated.[24] The assumption that Statius systematically exploits Vergil's individual episodes, however natural this may seem, is at variance with the fact that the sequences of imitated lines give the impression of being totally unordered, at least at first sight.[25] Closer analysis, however, shows that Statius' selection is not completely random. It appears that Statius in his *aristeia* 690–823 combines the following episodes in X: Aeneas' return (270–75), Aeneas' short *aristeia* (308–61), Pallas' *aristeia* and death (362–509), Aeneas' *aristeia* (510–605), Mezentius' *aristeia* (689–768), Lausus' death (769–833) and Mezentius' death (833–908). This observation does explain some of the sequences in his imitation: Hypseus' prayer in *Th.* 7.730–35 combines three prayers in Vergil, X 773–76 (Mezentius), 420–24 and 460–62 (both by Pallas); the granting of honour to Amphiaraus in 690–711 combines X 270 ff. (Aeneas' return) and 518 f. (Aeneas enraged). This 'telescoping' of typical scenes, however, only partly accounts for all the facts observed. The greater number of the apparently random borrowings will find their explanation when we examine more closely Statius' imitation of *Argon.* VI and *Iliad* V; the latter will also prove to be both Vergil's and Valerius' source.

A significant indication of the importance of *Argon.* VI as Statius' direct source is offered by *Th.* 7.690–711, 'god grants honour'. As was shown above, Statius here combines parts of three Vergilian *aristeiai* into one. But, more interestingly, this 'typical' scene very closely corresponds to *Arg.* 6.602–30, Juno granting honour to Jason (602–20; read a full stop after 601, unlike Courtney) and the *aristeia* of Colaxes (621–56). The density of borrowings from Valerius' passage is extremely high; Statius successively imitates 610, 602 f., 622, 629, 604 f., 606, 609 f., 611 f., 605, 630, 631, 606–8. This observation may lead to the conclusion that Statius took Valerius' lines as his direct source for 690–711. This conclusion finds support in Statius' further exploitation of the same Valerian passage outside this section: 670–75 < *Arg.* 613–17 (see below); 645 *colla rapit* < *Arg.* 619 *caput eripit*, imitating *Aen.* 10.394 ff.

It further appears (Appendix VIII) that Valerius in 6.602 ff. imitated

[24] Viz. 694, 697, 698, 712, 716, 717, 721, 722 ff., 725, 729 f., 733, 742, 747 ff., 754, 761, 763 f.

[25] For example, *Th.* 690–823 borrows from (following the order of Statius' text): 10.270 f., 721, 518 f., 272 f., 513, 697, 733, 318, 316, 747, 698, 782, 721, 420–23, 460–64, 773–76, 424, 464, 469, 777, 781, 218, 331, 389, 383 f., 468 f., 622–24, 113 f., 453, 456, 781 f.

and combined two passages from *Aeneid* X: 270–75 (Sirius-simile) > *Arg.* 603–10; 763–68 (lion-simile) > *Arg.* 611 f. (not imitated by Statius here). Combined with the observation that *Il.* 5.1–8 is the ultimate source for *Aen.* 10.270 ff., *Arg.* 6.602–10 *and Th.* 7.690–711, this leads us to conclude that:

(a) Vergil in *Aen.* 10.270–75 imitates *Il.* 5.1–8[26] (and 22.30 ff.);

(b) Valerius in 6.602–30 imitates Vergil's passage (and its Homeric sources) and combines it with Vergil's Orion-simile 10.763–68 (no direct Homeric model, but cf. *Od.* 11.572–75) in 6.611 f.;

(c) Statius in 690–711 imitates *Arg.* 6.602–30 including Valerius' combination of the two Vergilian passages, 10.270 ff. and 10.763 ff.: *supereminet undas* (765) > *Arg.* 6.610 *se super agmina tollit* > *Th.* 690 *eminet ante alios.* But avoiding the accumulation of similes in Valerius' passage, as a result of Valerius' combination of *Aen.* 10.272 ff. and 763 ff., Statius transposed the lion-simile *Arg.* 6.613–17 to 670–75 echoing the vocabulary of *Aen.* 10.723 ff. (and 454 ff.), which is also Valerius' source. Here he replaces Valerius' simile with Aeneas' enraged act in *Aen.* 10.518 f. *quattuor hic iuvenes . . . rapit, inferias quos immolet umbris* > 709 f. *innumeram plebem . . . immolat umbris ipse suis.* By inserting Vergil's imitation of Achilles' cruel act in *Il.* 21.27 ff. Statius manages to associate Amphiaraus with both Aeneas and Achilles, outdoing their rage by the number of victims (twelve in Homer) and making a neat point with Amphiaraus sacrificing to his own ghost to be.

Instead of being chosen at random, Statius' borrowings from *Aeneid* X in 690–711 appear to have been selected via Valerius' adaptation in *Argon.* VI of the same Vergilian passages. Statius' recombination of the (two) Vergilian and Valerian passages into one restores the unity of *Il.* 5.1–8, which passage is his ultimate source, as it was for Vergil and Valerius.

Are we allowed to infer from this individual case that Statius tends to choose Valerius as his direct (structural) source and to imitate both a given Valerian passage and its Vergilian (and Homeric) sources? A strong case for this assumption could be made out of Statius' exploitation of *Argon.* IV in *Th.* 7.1–75, 145–226, 436–40, 495–98, but here I will limit myself to a few more arguments based on his use of *Argon.* VI in 690–823.

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[26] In this case too the importance of *Iliad* V is underestimated by Knauer (1979: 419).

1) In his *aristeia* of Colaxes (*Arg.* 6.621–56) Valerius telescopes three passages from *Aeneid* X:

Argon. VI	*Aeneid* X	*Thebaid* VII
621–29 complaint	< 466–72	> implied in 736
622 *maesto . . . vultu*		> 693 *maestus . . . Apollo*
628 *habeat sua quemque diem*	< 467 *stat sua cuique dies*	
629 *supremos honores congerit*		> 693 *extremos obitus inlustrat*
631–35 simile	(< 12.684–89)	> 744–9
643 *intonso . . . crine*	< 316 ff. *tibi Phoebe sacrum immanemque Gyan sacrumque Lycorea Phoebo*	> 715 *intonsumque Gyan*
650 f. *flexit ad . . . caput Monesi*	< 777 *clipeo est excussa*	> 737 *detorquet in Hersen*
652 f. *praeceps ille ruit*	< 781 *sternitur infelix caelumque aspicit*	> 738 *ille ruit*
(561 f. *in auras respicit ac . . . caelum)*		> (821 *respexitque cadens caelum)*
654 *per clipeum per pectus abit*	< 336 f. *illa volans clipei aera cum pectore rumpit*	> 680 f. *illa volans sonuit clipeo . . . terga reliquit*

It appears from this list that Valerius in his Colaxes-episode combined elements from *Aen.* 10.439–509 (Pallas' death), 308–61 (short *aristeia* of Aeneas) and 769–88 (Mezentius wounded by Aeneas). Statius imitated Valerius' telescoped *aristeia* in 680 f. (Eunaeus' death) and 690–738. That Valerius actually is his direct source appears from Statius' imitation of Valerius' splitting of *Aen.* 10. 777–81 into *Arg.* 6.650 ff. and 561 f.; in this case Statius did not restore the unity of Vergil's text, but continued Valerius' subdivision in *Th.* 737 f. and 821. Moreover, Statius imitated phrases from Valerius which do not occur in the Vergilian source: 693 *maestus et extremos obitus inlustrat Apollo* combines *Arg.* 6.622 *maesto . . . vultu* and 629 *supremos . . . honores.*

Even more significant is the positioning of the landslide-simile in 744–49, imitating Valerius' simile *Arg.* 6. 631–35. Valerius borrowed the simile from *Aen.* 12.684–89. While imitating Valerius' Colaxes-episode, Statius noticed that Valerius inserted Vergil's simile from Bk. XII, which itself is a combination of *Il.* 5.87 ff. and 13.137 ff. Statius' imitation maintains Valerius' transposition and combines elements from Valerius, Vergil and his (double) Homeric source. Likewise, his insertion of *Aen.* 12.328–40 (Turnus'chariot) in 760–70 is not independently made, but follows Valerius' insertion in 6.614–16 of the same passage.

In these two cases Statius' insertions from *Aeneid* XII have been

triggered by Valerius' example. It should be noted however that here too *Iliad* V is his structural source. His landslide-simile (744–49) has its structural counterpart in *Il.* 5.87 ff., while imitating (via Valerius) Vergil's combination with *Il.* 13.137 ff. The chariot's murderous course (760–70) imitates (via Valerius) Vergil's version (12.328–40) of *Il.* 11.534–37, but Hebe assembling the chariot in *Il.* 5.722–32 is the structural counterpart to Statius' (and Vergil's) passage. Statius' further insertions from *Aeneid* XII in 690–823, not occurring in *Argon.* VI, may also be ex-plained by the Homeric source. The death of the fisherman in 718–22, borrowed from *Aen.* 12.517–20, is the structural counterpart to *Il.* 5.152–58.[27] The substitution of Apollo for the charioteer in 738–43, imitating *Aen.* 12.468–92 (Juturna), has *Il.* 5.835 ff. (Athene) as its structural source.

We may conclude that Statius in 690 ff., imitating *Aeneid* X via Valerius, borrows from *Aeneid* XII only (a) when Valerius did so and/ or (b) when the narrative structure of *Iliad* V occasioned Vergil's imitations in *Aeneid* XII.

2) Statius' description of Bacchus' priest Eunaeus in 652–61 offers similar evidence for the importance of Valerius as Statius' immediate source. This section is certainly indebted to Vergil's Chloreus in *Aen.* 11.768–77, but in this case also Statius only reworks Vergilian phrases which had earlier been adapted by Valerius in his divided imitation of the same passage:

Aen. 11.775 f. *sinusque crepantis/ carbaseos*
Arg. 6.225 *candentis carbasa lini* (Tages)
Th. 7.658 *carbaseique sinus*

Aen. 11.777 *pictus acu tunicas et barbara tegmina crurum*
Arg. 6.701 f. *manicis . . . / . . . barbaricae tegmina plantae* (Myraces)
Th. 7.657 *manicis pictae vincula plantae*

By recombining Valerius' divided imitation Statius restored the unity of Vergil's description. His only other imitation of *Aeneid* XI in this episode should be explained similarly; his insertion of *Aen.* 11.93 *versis armis* in 685 *fractis thyrsis* is explained by his imitation of *Arg.* 6.707 (Myraces' death) *fracto arcu*, as appears from 683 *sinus vicit cruor* imitating *Arg.* 6.708 *sanguine . . . atro chlamys ignea* (see comm.).

3) Finally, Statius' imitation of Perses' *aristeia* at the end of *Argon.*

[27] The pathos of Caicus' death in *Arg.* 6.688f. may have suggested a similar 'epitaph' here.

VI (725 ff.) elucidates the structural source(s) which underly the final section of his Book, Amphiaraus' *katabasis*. Valerius' passage provided the following elements:

6.725 f. *non tulit hos Perses gemitus cladem que suorum*	< *Aen.* 10.721	>7.723 f.[28] *aspicit has ... Hypseus palantum strages*
724 *currus dominis ... orbi*		> 7.790 *currusque orbique iugalis*
727–36 prayer	< 10.420 ff.,460 ff., 773 ff.	> 7.730–35
727 *me patriis eiectum sedibus*		> 7.729 *exeruit patriis electum missile ripis*
749 *extremas pugnae in oras*		> 7.814 *extremas in oras*
753 *belli fragor*		> 7.797 *bellique fragorem*

Statius' phraseology in 723f., 729 and the positioning of the 'prayer' here establish the importance of Valerius' passage as his source. This explains Statius' obvious borrowings 790, 797 and 814 from the same episode. Amphiaraus' *katabasis* is conceptually related to Pallas' removal of Perses from the battlefield in *Arg.* 6.745–51, imitating Juno's removal of Turnus in *Aen.* 10.636–40; the ultimate source is, of course, Apollo's substitution of a phantom Aeneas in *Il.* 5.449f. Thus Statius manages to fit the established mythological fact of the seer's descent into the narrative structures of the literary sources he chooses to follow; the sections in *Iliad* V and *Argon.* VI appear to have been the starting-point for the spectacular finale of his Book.

This detailed analysis of the beginning of Statius' 'Iliadic' part (632–823) may suffice to illustrate the extreme complexity of his intertextual procedures. The establishment of *Argon.* VI as a far more important source for this episode than has been recognized before, together with the reasonable assumption that *Argon.* IV exercised a similar influence on the first part of *Thebaid* VII, may serve to show that Valerius' influence on Statius, a hitherto neglected subject, certainly deserves further study. In order to appreciate Statius on his own terms, we should be prepared to recognize the literary allusiveness of his art and analyse the intricate fabric of literary references which is the characteristic feature of his daring and original style.

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[28] For similar numerical correspondences see note 16.

COMMENTARY

1–89 Jupiter, angered by the delay of the Argive army at Nemea, sends Mercury to Mars with orders to speed up the course of the war (1–33). After a difficult journey the messenger of the gods arrives in Thrace (34–39). Having first given a detailed description of Mars' shrine (40–63), Statius has Mercury make Jupiter's message known; the god of War executes his orders without delay (64–84a), after which Jupiter's rage gradually diminishes (84b–89).

The structural function of this opening episode of Book VII is to provide a transition between Archemorus' funeral games in Book VI and Pavor causing the Argives hurriedly to leave Nemea and resume their rapid advance on Thebes (90 ff.).

The main models for this 'Divine Intervention' are Zeus' command to Calypso in Hom. *Od.* 5.28–150 and Vergil's imitation of Homer's episode in *Aen.* 4.219–95, Mercury's mission to make Aeneas leave Carthage on Jupiter's command (Juhnke 1972: 114 f.). Moreover, important verbal and thematic elements are derived from *Od.* 7.86–94, *Aen.* 6.273–81, 7.183–91, 8.193–97, V.Fl. 4.1–21, 137–86. The narrative structure of the immediate sources has been carefully followed, as is shown by Appendix I. For a close analysis of Statius' use of his sources in this episode see also Introduction XXVIII–XXXI.

Homer's description of Calypso's grotto was replaced by Vergil with that of Aeneas' activities and appearance; Statius follows Homer, but for Hermes' admiration (75 θηεῖτο) substitutes Mercury's shudder at the terrible sight of Mars' palace (41 *horrescitque tuens*).

Juhnke *l.c.* correctly points out that Statius does have Homer's passage in mind, in addition to Vergil's, as appears from *Th.* 77 f. *neque enim hunc, germane, sub axem / sponte venis* imitating *Od.* 5.88 πάρος γε μὲν οὔ τι θαμίζεις! His statement, however, that the 'recognition' in 74b–76 transforms *Od.* 5.78–80 into Mercury's 'Erschaudern' (115 n. 268) is mistaken. Statius' *deriguit visu* (74) rather imitates Calypso's reaction in *Od.* 5.116 ῥίγησεν, Aeneas' reaction in 279 *aspectu obmutuit* and Echion's in V.Fl. 4.141 *obstipuit visu*. Apparently, Statius avoided the repetition of Jupiter's instructions, summarizing *Od.* 5.97–115 and *Aen.* 4.265–76 with *ille refert consulta patris* (81), and transferred Calypso's and Aeneas' frightened reactions to Jupiter's orders to the messenger's

fear both at seeing the shrine of Mars (41 *horrescitque tuens,* transforming 74 θηήσαιτο ἰδὼν καὶ τερφθείη φρεσὶν ᾗσιν and *Aen.* 4.261 *conspicit*) and at the sight of the god himself (*deriguit visu,* 74). The motif of Calypso's complaint (116–44) and Aeneas' cruel dilemma (279–95) is only briefly referred to in *ipse etiam indignans* (84), a further inversion of his immediate sources.

The replacing of Calypso's charming grotto (*Od.* 5.55–74) and Aeneas' splendid attire (*Aen.* 4.259–64) with the frightening abode of the god of war (40–63) is illustrative of Statius' technique of adapting his sources to his own literary intentions. A closer insight into his poetic technique will be provided by analysis of the 'secondary' sources which underly this section and furnish nearly all of its constituent elements; see introd. note to 40–63. This analysis also shows Statius' sustained effort to imitate and challenge in even the smallest details elements of style and content from a variety of literary sources.

The above may suffice to demonstrate how closely Statius follows the narrative structure(s) of his primary source(s), and how at the same time his subtle technique of deletion, transposition and transformation guides the interpretation of the implied reader, who is of course supposed to recognize the literary models he is referred to.

Jupiter's anger, Mars' terrifying palace and his eagerness for war, both nature's and Mercury's fear at the approach of the god of War are all in line with Statius' sceptical views on the role of the gods and the scourge of war in the rest of his poem.

1–33 *Jupiter's anger; his assignment to Mercury.*

1 atque: 'and thereupon' at the beginning of a sentence is in itself not unusual; cf. Pl. *Capt.* 481, Verg. Ecl. 7.7 (TLL s.v. 1076,18 ff.). Here it links Book VI, the description of the Nemean funeral games, to Jupiter's anger at the consequent delay. Cf. *Aen.* 9.1 *atque ea . . . dum. . . . geruntur,* a transition censured by some critics in antiquity according to Servius ad loc. Lines 1–2 serve as a 'Leitzitat' referring to V.Fl. 4.1 f. *atque ea non oculis divum pater amplius aequis / sustinuit.* The first part of Valerius' book (4.1–21, 137–47, 177–86) is an important model throughout this episode; see notes on 2, 39, 40–63, 74, 75 f. and Introduction XXVIII–XXXI.

The device of providing continuity from book to book is used in epic poetry from Homer onwards; *interea* (*Aen.* 5.1, 10.1, 11.1; *Th.* 2.1; V.Fl. 2.1; Sil. 7.1), *at* (*Aen.* 4.1; Luc. 4.1, 9.1; *Th.* 3.1; Sil. 15.1),

postquam (*Aen.* 3.1; *Th.* 11.1) and *sic* (*Aen.* 6.1) are used in the same way.

ea cunctantes Tyrii primordia belli: unless Damste's *ita* is accepted (Hutchinson 1993:176), *ea primordia* refers not to the actual outset of war, but to the games in VI. The Argives do not 'hesitate' over waging the Theban war, but consider the games a useful preparation; 6.3 f. *ludumque* . . . , *quo Martia bellis/ praesudare paret seseque accendere virtus.* For *cunctantes* = 'linger at', probably reflecting Jupiter's perspective, cf. Lucr. 3.67, Hor. *Carm.* 4.5.11; with acc. also V.Fl. 2.93 *alternos* . . . *cunctantem* . . . *gressus*, Th. 3.719 *magnos cunctamur* . . . *paratus*, 6.626 f., 11.268 *pugnas -em* (= 'in doubt'), Claud. *Nupt. Hon. et Mar.* 21 *cunctatur mea vota socer.* The similar use of 'morari' with internal acc. may have served as the model for Valerius' innovation. For the transitive use of usually intrans. verbs, frequent in poetry, see K.-St. I, 95. For *primordia belli* cf. 3.237 (referring to Tydeus caught in ambush), 6.171 (Opheltes' death), *Ach.* 2.47. The syntax of 1 f., more complex than its Valerian source, may be compared with e.g. *Aen.* 6.58 f. *obeuntia terras/*. . . *maria intravi.* Silius and Statius do not share Vergil's and Ovid's strong preference for *principium.*

'Tyrius', which is used in the *Aeneid* for 'Carthaginian', frequently occurs in the *Thebaid* as an erudite qualifier = 'Theban'; cf. lines 28, 146, 191, 679 of this book. Thebes was founded by the Phoenician Cadmus.

2 Iuppiter haud aequo respexit corde Pelasgos: *aequo corde*, equivalent to the common phrases *aequo animo* and *aequa mente* (TLL s.v. *aequus* 1035,82 ff.), can only be paralleled by *Th.* 3.678 f. *non amplius aequo / corde ferens.* The phrase both imitates V.Fl. 4.1 f. *non oculis divum pater* . . . *aequis / sustinuit* and Valerius' model *Aen.* 4.372 *nec Saturnius haec oculis pater aspicit* . . . *aequis,* which is the standard formula in similar contexts; see Pease on *Aen.* 4.372. Like Valerius (Korn ad loc.) Statius avoids Vergil's pleonasm, but keeps closer to the original phrase. For *respexit* in the sense of 'turned his gaze upon' cf. *Th.* 10.894 (Venus) *tacita Gradivum respicit ira.*

Pelasgos: the name of this ancient people, formerly the dominant inhabitants of the North Aegean region, is frequently used to denote the Argive host in the *Thebaid*, e.g. lines 247, 523, 532 of this book; Vergil used the same term for 'Greeks' as opposed to 'Trojans'.

3–4: The motif of Jupiter's nod, also *Th.* 8.82 f., 9.521 (see Dewar's note) and *Silv.* 3.3.138, has a long tradition in epic poetry; for a full discussion see Duncan (1913: 47–52), to whom I owe the following

references. In the original version Hom. *Il.* 1.528–30 the rumbling of Mt. Olympus is caused by the assenting movement of Zeus' eye-brows. This version is imitated by Vergil in *Aen.* 9.106 *adnuit, et totum nutu tremefecit Olympum*, repeated in *Aen.* 10.115; cf. further Hor. *Carm.* 3.1.8 *cuncta supercilio moventis.* In Catul. 64.204 ff. the area affected by the motion is extended far beyond Olympus: *annuit invicto caelestum numine rector; / quo motu tellus atque horrida contremuerunt / aequora concussitque micantia sidera mundus.* In Ov. *Met.* 1.179 f. Jupiter shakes his fear-inspiring locks, not to give assent but as expression of his anger: *terrificam capitis concussit terque quaterque / caesariem, cum qua terram, mare, sidera movit.* Cf. further Ov. *Am.* 3.2.58, *Met.* 8.780 f. (Ceres), 14.816 f., Claud. *De raptu Pros.* 3.66 *dixit et horrendo concussit sidera motu* (Hall prefers *nutu*).

In his treatment of this familiar theme Statius borrows elements of the phraseology from Catullus and substitutes Ovid's cause of the movement, namely anger, for the traditional sign of assent. The rather grotesque representation of Atlas crying out under the weight added to his shoulders by Jupiter's movement is a dramatic exploitation of the description in Ov. *Met.* 2.296 f.; see below. Notice the expressive use of alliterative *c* and *q* sounds, in imitation of Catullus and Ovid, emphasizing the violence of the movement.

3 f. motu quo celsa laborant / sidera: *motu quo* for Catullus' *quo motu* (below). The unwillingness to countenance a spondaic dissyllable in the fourth foot is marked since Vergil, whose technique in this matter differs from that of Lucretius and Catullus; see Bailey, *Lucretius*, I 112 f., Austin on *Aen.* 1.1. The phenomenon is variously explained. Those scholars who take a stress-accent in Latin for granted, explain the device as removing the coincidence of metrical ictus and speech-accent in the fourth foot; those who do not adhere to this theory, explain it as a means to avoid breaking up the hexameter into two equal parts.

The phraseology hints at Statius' main model, Catul. 64.205 f.: *quo motu . . . / . . . concussitque micantia sidera mundus.* In selecting *sidera*, the region of the stars, Statius returns to the original version in Hom. *Il.* 1.528 ff., where also the commotion is restricted to the (earthly) abode of the gods, Mt. Olympus. For *laborant* in the sense of 'suffer from strain', cf. Hor. *Carm.* 2.9.7, Ov. *Met.* 2.296 (quoted below).

4 proclamatque adici cervicibus Atlans: 'cries that his shoulders' burden is increased' (Mozley). For the fluctuating prosody and orthography of Atla(n)s, see Bömer on Ov. *Met.* 2.296. The concept

of Atlas as 'caelifer' is traditional since Hom. *Od.* 1.52 f.; cf. *Aen.* 6.796, 8.136 f. *Atlas / . . . aetherios umero qui sustinet orbis* and Pease's instructive note on 4.247 f. The picture of Atlas bearing the sky on his shoulders (*Aen.* 8.137) or his head (*Aen.* 4.247) is traditional; the 'cervix' is mentioned in Ov. *Met.* 6.175 *aetherium qui fert cervicibus axem* (see Bömer ad loc. for the use of the plural), *Fast.* 5.180 and *Th.* 1.98 f.

This picture of Atlas crying out is a typically Statian elaboration of the humanizing descriptions of the man-mountain in e.g. *Aen.* 4.247–51 and Ov. *Met.* 2.296 f. *Atlas en ipse laborat / vixque suis umeris candentem sustinet axem.* Hardie (1983:221) refers to the visual image of the Hellenistic type of Atlas kneeling on one knee and groaning under the weight of the celestial sphere, represented most famously by the Farnese fragment.

5 tunc ita velocem Tegees adfatus alumnum: this introduction to Jupiter's direct speech is closely modelled on *Aen.* 4.222 *tum sic Mercurium adloquitur ac talia mandat*; 'the speedy son of Tegea' is a mannered periphrasis for Vergil's plain *Mercurium.* The same abruptness is found in Hom. *Il.* 24.333 and *Od.* 5.28, where Hermes is ordered to visit Priam and Calypso respectively. This economy in narrative technique is even greater in *Aen.* 1.297 *haec ait et Maia genitum demittit ab alto*, where the assignment itself is omitted, and in Sil. 3.168 f. *Cyllenius . . . / aligero lapsu portabat iussa parentis*, where moreover Jupiter's order to leave is omitted.

Tegees: the epic (Ionian) form Τεγέη is also imitated in *Th.* 9.846 *Tegeesque habitator opacae*; in 11.177 the MSS reading 'Tegee' is disputed, in 4.287 both *Tegea* (P) and *Tegee* (ω) are transmitted; 'Tegea' is found in *Silv.* 1.4.21. In poetry the name is used for 'Arcadia', birth-place of Mercury; cf. *Silv.* 1.2.18 *volucer Tegeaticus*, 1.5.4 *volucer Tegeaee* and 5.1.102 *ales Tegeaticus.* The epithet 'velox' is rarely applied to the messengers of the gods, also Ov. *Met.* 2.818 *velox Cyllenius*; more frequent are 'celer' and 'volucer'. Statius never mentions Mercury by name (Vergil three and Ovid seven times); cf. 34 *Cyllenius*, 64 f. *ales / Maenalius*, 74 *Cyllenia proles*, 4.801 *puer ales* and the passages quoted above. 'Alumnus' with a genitive of a place-name, as an indication of provenance, is especially frequent in Statius (TLL s.v. 1796,52 ff.), cf. *Th.* 6.824 f., 8.432, 10.368, Silv. 1.3.6 and, most similar to our line, 1.4.21 *mitem Tegeae Dircesve . . . alumnum* (i.e. Mercury and Bacchus).

6–33 In Homer, Apollonius and Catullus, the beginning and end of speeches almost without exception coincide with the beginning and

end of a line. In Vergil, however, speeches often begin and end within a line. For a full analysis of the practice of Vergil, Lucan and Silius Italicus, see Sangmeister (1978). Statius follows Vergil's varied practice: in VII 6–33, 77–80, 155–92, 291–3, 363–73, 433–4, 779–88 speeches coincide with the beginning and end of the line; in 123–26, 195–221, 247–89, 294–358, 730–35, 771–77 speeches begin within the line; the speeches in 375–90, 490–527, 539–59 end within the line; 483–85, 612–14, 663–68, 677–79 begin *and* end within the line. This list may also demonstrate the prominent role played by direct speech in Statius; the total number of spoken lines in VII is 332 (40%). The percentages for the other epic poets are as follows: Homer 50% (the story of Odysseus to Alcinous in Od. 9–12 included); Apollonius Rhodius 29%; Vergil 47% (if one includes the long narrative of Aeneas in bks. II and III); Lucan 32%; Silius Italicus 31%. See further Lipscomb (1909), Loesch (1927), Highet (1972) and Sangmeister (1978).

6 i, medium rapido Borean inlabere saltu: cf. Zeus' order to Hermes in Hom. *Il.* 24.336 βάσκ'! ἴθι! The imperative *i*, often combined with a second imperative, is primarily poetic (Fitch on Sen. *Her.F.* 89) and is frequently used by impatient or even angry speakers (see Pease on *Aen.* 4.381); cf. also *Th.* 1.84; 3.109, 656; 7.507; 8.65, 742; 9.784, 885; 10.671, 714, 731. Jupiter's order to Mercury in *Aen.* 4.223, Statius' model, *vade age, nate, voca . . . et labere pennis,* imitated by V.Fl. 2.127 (below), seems gentler; cf. V.Fl. 4.13 *i, . . . move.* This usage is not to be confused with the sarcastic formula *i nunc (et)* . . . in for instance *Aen.* 7.425. The only other passages in which 'illabor' (here = 'glides into') with accusative occurs are Sil. 8.454 f. *sed pater ingenti medios* (sc. *fluvios*) *illabitur amne / Albula,* (= 'flows into'), Claud. *Rapt. Pros.* 3.3 (Iris) *illa colorato Zephyros inlapsa volatu* (where however Hall prefers *Zephyris*), Avien. *Orb. terr.* 173 and *Arat.* 740 (TLL s.v. 334,24 ff.). In Statius this verb is construed with dependent dative in *Th.* 1.294 (Mercurius) *aera per liquidum regnisque inlapsus opacis,* 1.602, 10.278 and 12.112. More frequently '(de)labor' is used in similar contexts; cf. *Aen.* 4.223, Ov. *Met.* 2.838, V.Fl. 2.127 *vade age et aequoream, virgo, delabere Lemnon, Th.* 7.35.

It is difficult to determine the precise meaning of *medium Borean*; 'through the North' (Mozley) and 'scendi verso Borea' (Traglia-Aricò) are inaccurate. The correct interpretation, in my opinion, is given in Gronovius' note: 'penitus in Septentrionem'. From lines 34 ff. it appears that Mercury is bound for the northern part of Thrace, the

favourite resort of Mars; the 'heart of Boreas', therefore, indicates the location of the *delubra Mavortia*, for which cf. *Th.* 3.287 f. (Venus speaking to Mars) *sub Arcto / trans Borean Thracasque tuos.*

rapido saltu: the 'leap from heaven' is borrowed from Hom. *Il.* 1.532 εἰς ἅλα ἆλτο βαθεῖαν ἀπ' αἰγλήεντος Ὀλύμπου (see note on 3–4); cf. also *ibid.* 18.615, *Th.* 6.385 (Apollo) *radiante per aera saltu* and *Th.* 1.309 (Mercurius) *desiluit.* The 'swift leap' transforms the swiftness of the wind in *Aen.* 4.241 (Mercurius) *rapido . . . cum flamine* (cf. Hom. Il. 24.342 ἅμα πνοιῇς ἀνέμοιο); cf. further *Od.* 5.50 ἐξ αἰθέρος ἔμπεσε πόντῳ and *celeri lapsu* in Lucr. 6.324 (thunderbolt), Ov. *Met.* 6.216, V.Fl. 1.91.

7 Bistonias, puer, usque domos: *Bistonias*, poetic for 'Thracian', first occurs in Lucr. 5.31. The adjective is derived from the Thracian tribe Bistones, who are just as bellicose as the neighbouring Getae; cf. Ov. *Met.* 13.430, *Th.* 2.421, 3.220 f. *ille* (sc. Mars) *furentes / Bistonas et Geticas populatus caedibus urbes*, 6.665. The use of *puer* expressing a father-son relationship is uncommon; in line 196 Jupiter addresses Bacchus in the same way. Probably Statius imitates Homer's use of παῖς for 'son'; see schol. D ad *Il.* 1.496 and Servius on *Aen.* 3.339 (Mühmelt 1965: 50 f.).

7 f. axemque nivosi / sideris: 'das unter dem eisigen Sternbild / Der Parrhaserin liegt' (Bindewald). 'Axis' indicates a part of the heaven – and the land beneath – and is specified by *nivosi sideris* as the Northern zone; cf. Luc. 3.69 *medium . . . sub axem* and Sil. 1.657 *ab aestifero . . . axe*, both for the torrid zone, and line 78 *hunc . . sub axem. Nivosi sideris* should be taken as an allusive description of the constellation of the Great Bear; Parrhasis-Callisto is explicitly named in the following words. For 'sidus' indicating a constellation of stars cf. *Silv.* 1.3.95 f. *Hyadumque nivosum / sidus.* The phrase as a whole recalls Ovid's description of Tomi in *Tr.* 2.190 *Parrhasiae gelido virginis axe premor*; cf. *ibid.* 3.2.2 *Lycaonio . . . sub axe* (i.e. Callisto), 4.4.62 *paene sub eiusdem sideris axe iacent.* For 'nivosus', rendering Hom. νιφόεις, in the sense of 'bringing much snow', cf. Sen. *Her.O.* 778 *nivosi . . . Aquilonis minas, Silv.* 1.3.95 (above). For discussion on the role of adjectives in *-osus* in poetry, see Leumann (1947: 130); Ernout (1947: 64–7); Ross (1969: 53–60).

8 f. Oceano vetitum qua Parrhasis ignem / . . . pascitur imbri: *Parrhasis* as an indication of the Arcadian Callisto, who was transformed

by Jupiter into the constellation of the Great Bear, is frequently used since Ovid, e.g. *Met.* 2.460 *Parrhasis erubuit, Tr.* 1.3.48 *Parrhasis Arctos,* Luc. 2.237, Sen. *Ag.* 831. Celestial bodies were generally supposed to exist on an exclusive diet of water; see the instructive note of Pease on Cic. *N.D.* 2.40 (*quia nullus ignis sine pastu*), Luc. 10.258 f. *nec non Oceano pasci Phoebumque polosque / credimus,* Serv. Dan. on *Aen.* 1.608 (*polus dum sidera pascet*) 'pasci autem aquis marinis sidera, id est, ignes caelestes, physici docent', *Th.* 9.405 f., 11.115. The Great Bear, which never sets, is thus deprived of this source of nutrition; the observation was already made in Hom. *Il.* 18.489 (= *Od.* 5.275): (Arctos) οἴη δ' ἄμμορός ἐστι λοετρῶν 'Ὠκεανοῖο; cf. Ov. *Met.* 13.726 f. *ad Arctos / aequoris expertes,* 13.293 *immunemque . . . aequoris Arcton,* Luc. 8.174 f., Manil. 5.695, Sen. *Med.* 404 f. *siccas . . . Arctos, Ag.* 619, *Oed.* 508, *Th* 3.684 f. Vergil, following Arat. *Phaen.* 48, seems to suggest a psychological explanation: *G.* 1.246 *Arctos Oceani metuentis aequore tingi,* but see Mynors. The mythological explanation of this natural phenomenon (cf. Le Boeuffle 1977:188 f.) is worked out by Ovid in *Met.* 2.512–30: after the metamorphosis of Callisto, Juno asks the marine-gods to expel her rival from the ocean: *nec puro tingatur in aequore paelex* (530); the gods immediately grant her vindictive request.

The inverse motif is used as a symbol of cosmic perturbation in Ov. *Met.* 2.172 (*triones*) *et vetito frustra temptarunt aequore tingui*; Sen. *Med.* 758 f. *vetitum mare / tetigistis, ursae*; Claud. *Rapt. Pros.* 2.189 f. *vetito se proluit Arctos / aequore.* Callisto's feelings are focused upon in *Th.* 3.685 f. *Arctos ad oceanum fugientibus invidet astris.*

I can provide no parallel for passive forms of 'vetare' with the abl. separativus; the ablativus is paralleled only by *Th.* 12.558 *quos vetat igne Creon.* The construction here is perhaps formed on the analogy of the formulaic phrase *aqua et igni interdicere*; cf. Gel. 15.11.4, 17.2.7, further Apul. *Fl.* 23 *dives ille cibo interdicitur.* For the frequent use of the personal passive of intransitive verbs in poetry see K.-St. I, 102; for 'vetare' cf. *Aen.* 1.39 and the occurrence of 'vetitus' in the passages containing the inverse motif above.

pascitur = 'nutrire' is unparalleled before the 6th century (TLL s.v. 601,83). The phrase *ignem* (sc. *suum*) *pascitur* is best taken as a contamination of (a) *pasco(r)* with acc. (cf. *Aen.* 1.608 *polus dum sidera pascet,* 2.471 *mala gramina pastus*) and (b) *pascor* with abl. (cf. Luc. 10.258 f. *nec non Oceano pasci Phoebumque polosque / credimus, Ach.* 1.220, 2.144). The contamination stresses the identification of the subject (Callisto) with the fire that is to be nurtured, a favoured mannerism in Statius;

see Lehanneur (1878: 64 ff.), notes on 20 f., 317 f., 342 and Index s.v. disjunctiveness. The concept is similar to Luc. 9.313 *Titan ponto sua lumina pascens.*

9 nubibus hibernis et nostro . . . imbri: *nubibus hibernis* occurs only here. For clouds as (denied) nutrition cf. Luc. 7.5 f. (Titan) *attraxit nubes, non pabula flammis, / sed . . .* The phrase may have been triggered by *Aen.* 4.248 f. *nubibus atris / . . . imbri. Nostro,* also with *nubibus,* distinguishes Jupiter's range of influence from Neptune's (*Oceano vetitum*), but at the same time testifies to his affection for the girl for whom he never ceases to care. For the (Homeric) concept of Jupiter as gatherer of the clouds cf. e.g. Hor. *Carm.* 1.22.19 f., V.Fl. 1.81 f.

10 seu posita respirat cuspide Mavors: cf. Ach. 1.760 *sepositis epulantur armis.* The phrasing is taken from Ov. *Met.* 14.806 *posita cum casside Mavors,* where Mars also acts in a peaceful manner, but the motif follows V.Fl. 4.280 f. *ceu . . . fixaque silet Gradivus in hasta. Mavors* is poetic for 'Mars'; cf. Pl. *Mil.* 1414, Enn. *Ann.* 99 Sk. (see Bömer on Ov. *Met.* 6.70). For cuspide = 'hasta', frequent since Vergil, see also lines 74, 643.

11 quamquam invisa quies: Garrod's suggestion *iniussa* for *invisa* would make Jupiter's statement in 14 a mere repetition. The probability of Jupiter's first supposition is weakened by this reference to the traditional insatiability of War; see 12n.

11 f. arma tubasque / insatiatus havet: *habet* (Pω) is read by Mozley, Hill and Lesueur; Schrader's *havet* is adopted by Klotz-Klinnert and Traglia-Aricò. This conjecture is preferred by Helm (1956: 297) and defended by Håkanson (1973: 49), who compares *Th.* 3.664 f. (*arma volenti*) in order to refute Garrod's objection that 'avere' is too weak to express Mars' revelry in bloodshed; he could have added *Th.* 4.261, but on the whole his defence is unconvincing (Hill). Garrod reads *obit* (Bährens) and, hesitantly, suggests *hiat; alii alia.* The confusion *habet/avet* is not infrequent, e.g. V.Fl. 1.100, but here one does not expect a 'desire' for arms as opposed to *posita . . . cuspide,* but rather actual fighting; this in fact is expressed by *arma . . . habet,* if one takes *habet* to mean 'hold, handle', for which cf. Ov. *Fast.* 5.61 *nec habendis utilis armis senectus.* Helm's objection to *habet,* 'da Mars keine Tuba hat', tends to take Statius' words too literally.

insatiatus, not before Statius; cf. *Th.* 6.305, Ambr. *Virg.* 3.5.29, Prud. *Psych.* 478. Mars is conventionally insatiable; cf. Hom. *Il.* 5.388 ἆτος

πολέμοιο and Horace's prayer *nimis longo satiate ludo* (*Carm.* 1.2.37). Cf. further V.Fl. 3.84 f. *ubi ingentes animae clamorque tubaeque / sanguineae iuvere deum*, Sil. 9.554 f. *quamquam lituique tubaeque / vulneraque et sanguis et clamor et arma iuvarent.*

12 f. caraeque in sanguine gentis / luxuriat: Garrod's suggestion *Thracaeque* for MSS *caraeque* misses the point, as does *duraeque* which is proposed by Meurig-Davis (1950: 31). *Carae* emphasizes the apparent contradiction of Mars slaughtering his own people; the reason for loving them, however, is their very bellicose and murderous nature, which allows him to pursue his favourite activities, also mentioned in V.Fl. 3.83 f., *Th.* 3.220 f. *ille* (sc. Mars) *furentes / Bistonas et Geticas populatus caedibus urbes.* For 'luxuriare' – usually with abl. – in similar contexts of violence, cf. Sen. *Suas.* 7.5 (Antonius) *hominem . . . sanguine civili luxuriantem*, V.Fl. 4.496, *Th.* 2.676 f. *sanguine multo / luxuriata fames*, 5.262. Comparable phrases with *in sanguine* are *Th.* 3.391 *tantoque in sanguine ovantem*, 7.751, 604. Snijder ad loc. takes the prepositional adjunct as denoting circumstances rather than place (for which cf. 69, Brinkgreve on *Ach.* 1.41), but a local interpretation is, I am afraid, to be preferred in these cases and even a 'concessive force' is out of place.

13 f. propere monitus iramque parentis / ede, nihil parcens: note the expressive alliteration of *p*-sounds. The angry tone is apparent if compared with the corresponding phrase *Aen.* 4.226 *adloquere et celeris defer mea dicta per auras. Parentis* stresses Jupiter's authority over his son Mars. *Monitus* is carefully chosen; see Donat. on *Aen.* 4.331.

14 nempe olim . . . iussus: refers to Jupiter's assignment in *Th.* 3.229 ff., which was eagerly accepted by Mars: *gaudet ovans iussis* (3.260). For a discussion of the behaviour of Mars in this war see Snijder on 3.311.

15 Inachias acies: i.e. the Argive army, named after the river-god Inachos, the first king of Argos; cf. Verg. *G.* 3.153, *Aen.* 7.286 *Inachiis . . . ab Argis*, Mulder on 2.32, Venini on 11.174. Cf. further lines 102, 145, 459, 644 of this book.

15 f. omne, quod Isthmius umbo / distinet: *umbo* is used of any protrusion, as the boss of a shield (*Aen.* 7.633, *Th.* 1.377), an elbow (*Th.* 2.671 f. with Mulder's note, Mart. 3.46.5, Suet. *Caes.* 68), or as here an elevation of land, ranging in size from a boundary

stone to Cape Malea, *Th.* 6.256 f., 352 f., Ach. 1.407 f., *Silv.* 3.1.110 f., 4.3.47 f. The latter, only in Statius, is considered by Ross (1971: 244–59) to correspond to the meaning of ἄμβων, which was connected by Varro with *umbo* (*L.* 5.24.115); *Silv.* 3.1.110 f. *umbo maligni / montis* may have been inspired by Call. *Aet.* III 34 ἐπ' οὔρεος ἀμβώνεσσι.

distinet = 'to hold apart', of an intervening space, is poetic; cf. Lucr. 5.203 *mare quod late terrarum distinet oras, Aen.* 11.381 (TLL s.v. 1522,47 ff.). In Ov. *Her.* 8.69 *qua duo porrectus longe freta distinet Isthmos* and 12.106 *quique maris gemini distinet Isthmos aquas* it is used of the Isthmus as separating the Ionian and Aegaean seas; in our line the Isthmus is conceived as holding apart the Peloponnesus from the northern part of Greece.

16 raucae circumtonat ira Maleae: the second syllable of *Malea* is long here and in *Ach.* 1.408, short in *Th.* 1.100, 2.33, 4.224, 10.537, *Silv.* 1.3.97. The epic periphrasis hints at the fact that the rounding of Cape Malea is notoriously perilous for seafarers (cf. *Aen.* 5.193, Prop. 3.19.7–8) and may be inspired by V.Fl. 4.261 f. *Maleae velut arce fragosa / turbo rapax.*

The words *omne . . . Maleae* cover all the inhabitants of the Peloponnesus, which is indicated by the extreme North (*Isthmius umbo*) and South (*Malea*). The whole phrase should be compared with *Ach.* 1.407 f. *bimari quos Isthmia vallo / claustra nec undisonae quos circuit umbo Maleae.*

17 f. illi . . . iuventus / sacra colunt: the collective noun *iuventus* often takes a plural verb; cf. *Th.* 8.268 f. *tantique maris secura iuventus / mandavere animas, Ach.* 1.559 *et in remis hilaris sedere iuventus*; LHS 436 f. Sometimes a pronominal plural is connected with the collective noun; cf. Sall. *Cat.* 16.2 *iuventutem . . .*; *ex illis,* 17.6 *iuventus . . .*; *quibus . . .* The *ad sensum* construction *illi . . . iuventus . . . colunt* here is, however, very remarkable. Ker (1953: 8) proposes to punctuate as follows: *illi, vix . . . iuventus, sacra colunt,* 'the Argive people (*illi*) were holding their sacrifices, the young men having only issued forth'. But this suggestion taking *vix . . . iuventus* as an apposition, is superfluous, since the twofold change in number can be paralleled by *Th.* 7.605 f. *subeunt Tegeaea iuventus / auxilio tardi,* where see note; cf. further 217 f.

17–19 The usual punctuation . . . *colunt; credas . . . rediisse, tot . . . plausibus, offensique sedent . . .* is unsatisfactory. The disapproving words *sacra colunt* should be connected with the bitter reproof *offensique . . . sedent*; therefore, *credas . . . plausibus* should be taken as a parenthesis.

18 sacra colunt: 'ludos sacros celebrant' (Amar-Lemaire); cf. TLL s.v. *colo* 1688,24 f.

18 f. tot instant / plausibus: for 'instare' with (probably) dative = 'to apply oneself urgently to a task' cf. Verg. *G.* 1.220, *Aen.* 1.504, V.Fl. 2.175 *planctibus instat* with Poortvliet's note (TLL s.v. 2002,77 ff.). The combination with *plausibus* is, of course, sarcastic in the extreme.

19 offensique sedent ad iusta sepulcri: the better MSS (Pω) read *iusta.* As Klotz-Klinnert note, N reads *busta; b* is, however, a correction in a different colour (since 1965 this MS is to be consulted in the Bibl. Bodmeriana, Cod. Bodmer 154). The confusion between *iusta* and *busta* is frequent, cf. TLL s.v. *iustus* 722,26 f. Here, *iusta* is *lectio difficilior* and is supported by *Th.* 6.168 f. *quid inania fertis / iusta rogis.* 'Sedeo' with final *ad* (TLL s.v. 529,9 ff.) means either 'in preparation for' (OLD s.v. 32), for which cf. V.Fl. 1.689 *sedent ad iussa ministri,* or 'sit in the performance of a specific action' (OLD s.v. 1), for which cf. Cic. *Rosc.* 51 a*d gubernacula rei publicae sedere* and line 779 f. of our book.

The story of the 'offended tomb', that is of the child Archemorus who was killed as the result of Hypsipyle's negligence, is told in *Th.* 5.505 ff. With *sedent* Jupiter emphasizes the idleness of the Argives. In their view, however, the games in Nemea were a useful preparation for war; cf. *Th.* 6.3 f. *quo Martia bellis / praesudare paret seseque accendere virtus.*

20 hicne tuus, Gradive, furor? Jupiter phrases his apostrophe in an indignant, rhetorical question, which makes the address similar to the cutting reproach made by Venus in *Aen.* 1.253 *hic pietatis honos?* Jupiter's sarcasm is also to be compared with Venus reproving Mars in *Th.* 9.829 f. *huic* (sc. Dianae) *tradita virtus, huic furor?* The use of 'apostrophe' is frequent in Statius both for its strong dramatic force, as is the case here, and for variety. This literary device is often used to express the poet's own involvement with the narrative; see Hampel (1908: 49). Its effectiveness in achieving variety can be seen e.g. in the 'Catalogue' of this book; see introductory note to 243–373. The address in hymns and prayers is, of course, a special case; cf. 282 ff. For a general discussion of the device see Martin (1974: 282 f.), Von Moisy (1971:8 ff.); see further Austin on *Aen.* 4.27, Eden on *Aen.* 8.643.

Gradive: much less common than Mars/Mavors, only twice in Vergil, but frequent in Statius (20 times); on its uncertain origin see Bömer on *Fast.* 2.682, *Met.* 6.427. For the (common) ellipse of *esse* in exclamations, cf. e.g. *Aen.* 1.617; Winter (1907: 11).

20 f. sonat orbe recusso / discus: the striking phrase challenges the description of the sound which the Wooden Horse produces in *Aen.* 2.52 f. *uteroque recusso / insonuere cavae . . . cavernae*, where (rare) 'recutio' first occurs. The verb is further used in V.Fl. 5.166 and, in a different sense, in Apul. *Met.* 4.25, 5.26. In Vergil the stricken womb (*utero*) is part of the resounding cavity (*cavernae*). Statius improves on his model by carrying the identification to its full extent: his discus resounds after its circular plate (*orbis*) has recoiled from the earth with which it has collided. For this type of identification see 8 n. Because of the identification 'orbis' = 'discus' our phrase differs from e.g. Sen. *Med.* 961 f. *anguis excusso sonat / tortus flagello*, for which see Hillen (1989: 105). In contrast to Vergil, the *cause* of the quoit's recoil is left implicit: the discus clangs having struck the earth. Statius, I think, combines Vergil's phrasing with the tragic accident in Ov. *Met.* 10.183 ff. *tollere Taenarides orbem properabat, at illum / dura repercussum subiecit in aera tellus / in vultus, Hyacinthe, tuos*, the first occurrence of 'orbis' = 'discus'.

Ovid's lines in turn imitate Nic. *Ther.* 906, where the quoit is said to reverberate on striking a rock. Statius' *recusso* implies Ovid's *repercussum*. That he has Ovid's lines in mind is likely from the reference to Oebalus in the next line, who in *Met.* 10.196 is said to be the father of Hyacinthus. For 'orbis' in Statius see Heuvel on 1.53, Lunderstedt (1913: 45 f.). Discus-throwing as part of the Games is described in *Th.* 6.646–721.

21 Oebalii coeunt in proelia caestus: 'Oebalius' is poetic for 'Spartan', Oebalus being a Spartan king; his name first occurs in Lycophron 1125. The adj., first in Verg. *G.* 4.125, is rare, but occurs 11 times in Statius. The reference is to Pollux, the patron of boxers since Hom. *Il.* 3.237 πὺξ ἀγαθὸν Πολυδεύκεα. The boxing-match is described in *Th.* 6.731 ff. The words *coeunt in proelia* drip with sarcasm. By themselves, however, they are regular terms in the context of war and contests such as these; cf. V.Fl. 5.635 *coeunt in proelia*, *Th.* 6.18 *concurrunt nudasque movent in proelia vires.* The Argive viewpoint on the pugilistic contest is again quite different: *Th.* 6.730 *haec bellis et ferro proxima virtus.* For a similar use of *proelia* see 169 n. The phrase *coeunt . . . caestus* is a striking example of Statius' propensity for personification.

22 f. at si . . . / . . . dabit: Lactantius supplies *fuerit* in the *si*-sentence, but *est* or *sit* is more likely; for the sequence see K.-St. II, 391 ff. This sarcastic statement (see below) is contrasted with the assumed

reality of 26 *nunc lenis belli.* For Mars' actual occupation see 69 ff.

rabies ferrique insana voluptas: in the *Thebaid* 'rabies' (15x) and 'insanus' (26x) can be considered as key-words, together with other words denoting extreme emotions such as 'furor', 'ira'; see Venini (1964: 201 ff.). The whole phrase is a modification of *Aen.* 7.461 *saevit amor ferri et scelerata insania belli*; cf. also ibid. 9.760 *furor . . . caedisque insana cupido*, *Th.* 4.361 *ferri rabies*, 10.266 f. *voluptas / caedis inexhaustae.* The anachronistic use of 'ferrum', as a metonym for 'arma', is not unusual, see Venini on *Th.* 11.22.

23 qua tumet: cf. *Aen.* 6.49 *rabie fera corda tument* and V.Fl. 6.1 f. *ardet furiis Gradivus et acri / corde tumet*, but here *tumet* is rather 'swollen with conceit' than 'inflamed with passion'.

immeritas cineri dabit inpius urbes: if Mars is really as bellicose as he boasts, he will certainly destroy even towns undeserving of such punishment, i.e. unlike Argos and Thebes; as it is, Mars takes no action whatsoever! The tricolon . . . *urbes . . . populos . . . orbem* (23–25) alludes to the horrifying vignette at the end of the great finale to *Georgics* I; *impius* evokes and alters Vergil's *saevit toto Mars impius orbe* (511), where *impius* refers to civil strife. Its (predic.) use here, = 'ruthlessly', is repeated in 763. For 'immeritus' = 'undeserving' cf. *Aen.* 3.2, Sen. *Thy.* 1081, *Th.* 3.291 (Venus reproving Mars for the future destruction of Thebes) *nunc gentem immeritam*, 4.632, 10.4, 12.296.

cineri dabit: only here and *Th.* 4.673 *cineri data mater iniquo.* TLL s.v. *dare* understands this passage as 'vertere, commutare in aliquid' (1670,67) and 4.673 as 'tradere, prodere' (1695,26 f.), but the phrase is best explained on the analogy of (poetic) phrases such as *leto dare* (Enn. *scen.* 283 J.), *neci dare* (*Aen.* 12.341), *exitio dare* (Lucr. 5.1000) and *excidio dare* (*Aen.* 12.655). *Cineri* is the ultimate result of the action which is described in for instance Verg. *G.* 3.378 *ulmos ignique dedere* and *Aen.* 2.565 f. *corpora . . . ignibus . . . dedere.* Statius characteristically omits the stage between *igni dare* and e.g. Ov. *Met.* 2.215 f. *incendia gentes / in cinerem vertunt.*

24 ferrum ignemque ferens: 'wielding sword and fire' breathes new life into the set phrase *ferro ignique*, for which cf. Cic. *Phil.* 11.37, Liv. 10.12.8 *omnia ferro ignique vastantur.*

24 f. inplorantisque Tonantem / sternet humi populos: for *sternet humi* cf. *Aen.* 9.754, 10.697. Since Ovid (*Fast.* 2.69) the cult-title *Tonans* is a favourite word to indicate the God of Thunder; Statius

uses it in the *Thebaid* no less than twenty-five times, cf. lines 318 and 329 of this book. For the cult of Jupiter Tonans see Gardthausen (1891: I 685, 970 f.).

I do not believe Amar-Lemaire to be correct in supposing that Jupiter blames Thebes and Argos for not calling upon him in the past. He rather implies that people would then ask his protection in vain, even he being powerless to save them from Mars.

25 miserumque exhauriet orbem: the metaphor is derived from the emptying of liquid; cf. Verg. *G.* 3.309 *exhausto . . . ubere.* Denoting the eradication of humans the verb has been previously used by Lucr. 6.1140 *exhausit civibus urbem* (the plague, imitated in *Silv.* 3.5.73), Luc. 8.253 *exhaustae . . . domus populis* and Sen. *Ag.* 701 f. *quid illa felix turba fraterni gregis? / exhausta nempe!* (TLL s.v. 1408,35). Cf. also *Ach.* 1.441 ff. *iam Pelopis terras Graiumque exhauserat orbem . . . Bellipotens* (in a different sense) and *Th.* 1.37 *egestas alternis mortibus urbes.*

26 nunc lenis belli: *nunc,* 'but, as it is' (OLD 11), contrasts reality with the previous speculation; cf. Pl. *Cas.* 293. *Lenis* with gen. occurs only here; for the extensive use in poetry of adjectives with the so-called genitive of 'the sphere in which' or 'respect' instead of an abl. limit., see K.-St. I, 443 ff., LHS 77 ff., Williams on *Th.* 10.192.

nostraque remittitur ira: a difficult phrase. Lactantius' 'nec nostra iracundia flectitur' is wrong; *remittitur* = 'relaxes' (OLD 9). Barth taking *nostra ira* as an abl. of cause wrongly supposes that *ira* refers to Jupiter's anger against Thebes and Argos. Mozley's 'he grows slack though I am angry' gives a better sense, but I prefer to take *ira* as an abl. of attendant circumstances, 'to my anger'; see K.-St. I, 410 f. Jupiter's *ira* is caused by Mars' negligence; as soon as Mars obeys his orders, this anger fades away (84 ff.).

27 quodni praecipitat pugnas: *quodni(si)* is even less frequent in poetry than *quodsi,* for which see Axelson (1945: 47 f.), LHS 571. *Quodnisi* occurs in Verg. *Ecl.* 9.14, G. 1.155, Luc. 8.568; for *quodni* K.-St. II, 322 adduces Ter. *Phorm.* 155 and *trag. incert. fr.* 28; cf. also *Th.* 3.244. The phrase *praecipitat pugnas* is unique; in Statius the verb, in the sense 'hurry forward', is similarly combined with *colus* (*Th.* 5.150), *fugam* (*Th.* 5.168), *moras* (*Th.* 7.139).

27 f. dictoque iubentis / ocius: slightly varying the set expression *dicto citius*; cf. *Aen.* 1.142 *dicto citius tumida aequora placat* with Austin's note.

28 inpingit Tyriis Danaa agmina muris: Statius frequently uses the various patterns of intricate word order, most often for special purposes; see the note on 63.

Danaa agmina: the Argives, so called after Danaus, founder of Argos. *Tyriis*: see 1 n.

The phrase is borrowed from *Aen.* 5.804 f. *cum Troia Achilles / exanimata sequens impingeret agmina muris* (Barth VS); cf. further Luc. 5.697, *Th.* 10.765 f. *captaeque inpingite Lernae / relliquias turpes.*

29 nil equidem crudele minor: the parenthesis is well explained by Barth: 'sarcasmus est erga crudelissimum numen'. For transitive 'minari' see 454 n.

30 effreni laxentur in otia mores: *effrenus* 'freed from the control of reins' is transferred to (the character of) persons in Verg. *G.* 3.382 *gens effrena virum* (the inhabitants of the North); cf. Manil. 5.220 *effrenos animos violentaque pectora.* The opposite idea is expressed in *Th.* 3.231 *exturbent resides frenos.* For *in* with acc. expressing the aim or result of an action cf. *Th.* 7.448; TLL s.v. *in* 759,72 ff. The same combination is used in *Silv.* 1.4.74 f. *nec in otia pacis / permissum laxare animos*; cf. further *Aetna* 109, Luc. 3.17, *Ach.* 1.429 *ferrum lassatur* (v.l. *laxatur*) *in usus / innumeros.* The sheer cruelty inherent in this menace is apparent from 11 *quamquam invisa quies.*

31 reddat equos ensemque mihi: the chariot is, from Homer onwards, a typical attribute of Mars (*Il.* 5.355 f., 15.119 f., Hesiod. *Sc.* 191 ff.); see Venini on 11.414. Such a threat of confiscation of official insignia could well have been made by a Roman commander to a subordinate officer. In Liv. 24.18.6 ff. *equites* are deprived of their (public) horses by a *senatus consultum*; this decree excluded them from the Ordo Equester at the same time. Schönberger (1965: 30) rightly draws a parallel between Jupiter's despotic behaviour here and that of tyrants like Domitian.

31 f. nec sanguinis ultra / ius erit: apart from his insignia, Mars will lose his licence to kill, his *provincia* of war; cf. *Th.* 3.234. For *ius* with objective gen. indicating the right to do or have something cf. Cic. *Ver.* 5.76; *Th.* 1.671, 3.84 f. *numquam tibi sanguinis huius / ius erit*, Tac. *H.* 3.68.2 *ius necis vitaeque.*

32 f. aspiciam terras pacemque iubebo / omnibus: 'tam mite enim placidumque Iovis numen, ut solo adspectu pacem daturus sit

omnibus rebus humanis' Barth, followed by Amar-Lemaire. More probably *aspiciam* is used in the pregnant sense 'to regard with favour or pity' (TLL s.v. 836,72 ff.), for which cf. Catul. 76.19, *Aen.* 2.690, *Th.* 3.697, 4.759. Jupiter's threat to have pity on the world and to order peace for all mankind, is highly ironic and revealing of his attitude to men in the *Thebaid.* Notice the emphasis on absolute power by his repeating 'iubeo' now for the third time (14, 27).

The construction 'iubeo aliquid alicui' is explained by K.-St. I, 718 from 'iubeo' with simple object in phrases as *legem, foedus iubere* (Cic., Liv.); see also Löfstedt *Synt.* I^2. 200, LHS 31, TLL s.v. 582,12 f. In Catul. 64.140 MSS *miserae* is accepted by Kroll, but disputed by Fordyce. In Statius the construction occurs again in *Th.* 7.373 and 10.761 *iussitque silentia bello.*

33 Ogygio sat erit Tritonia bello: 'Ogygius' = 'Theban', after the Theban king Ogygos; cf. Aesch. *Sept.* 321, Ov. *Her.* 10.48, Heuvel on 1.328. *Tritonia*: Minerva. The ordained war between Argos and Thebes will then be continued under the supervision of Minerva. Compare the taunting words of Venus to Mars in *Th.* 9.829 f. *huic* (sc. Dianae) *tradita virtus, / huic furor? agrestis superest tibi figere dammas* and in *Arg.* 5.655 *primis adimam tua nomina bellis.* For Minerva as terrifying war-goddess, rival of Mars, cf. *Th.* 2.704 f., 715 ff., 12.606 ff.

34–39 *Mercury immediately sets out for the North; his journey is aggravated by blizzards and hailstorms.*

The prototype of this description is Hom. *Od.* 5.43–54, which was closely imitated in *Aen.* 4.238–58. In these models the description consists of two parts: (I) Mercury obeys and puts on his official dress as Divine Messenger (*Od.* 5.43–48; *Aen.* 4.238–44) and (II) the description of his journey towards the destination ordered by Jupiter (*Od.* 5.49–55; *Aen.* 4.245–59). In *Th.* 1.303–11 Statius adapted part (I) (303–308) and reduced part (II) to a great extent; see Voeten 24 ff. In our passage he deliberately omits the dressing-scene – which is however summarized in line 39 – and has Mercury start his mission immediately. Ovid treats this traditional scene in an even more succinct form in *Met.* 1.671–74, preserving however all the traditional elements. The omission of the dressing-scene and the abrupt start of the journey emphasize the god's quickness to obey the orders of his irate father.

The description of Mercury's arduous journey is typical of the

mannerist art of Statius. Possibly he is elaborating on a detail of the description in *Aen.* 4.245 f. . . . *agit ventos et turbida tranat / nubila* . . ., on the interpretation of which there is no consensus; see Pease and Austin ad loc.

For similar descriptions cf. Tisiphone on her way to Thebes (1.92–123), the ghost of Laius flying by night to Thebes (2.55–92).

34 dixerat, et . . . subibat: the extreme swiftness of the narrative style is apparent from a comparison with *Od.* 5.43 ὣς ἔφατ᾽· οὐδ᾽ ἀπίθησε διάκτορος᾽ Αργειφόντης, *Aen.* 4.238 f. *dixerat, ille patris magni parere parabat / imperio* . . . and *Th.* 1.303 *paret Atlantiades dictis genitoris.* Any explicit mention of Mercury's reaction is also omitted in Ov. *Met.* 1.671, quoted above. *Dixerat* is frequently used to mark the end of quotations; for this and other concluding phrases, comparable with Homeric ὣς ἔφατ᾽, ὣς εἰπών, see Pease on *Aen.* 4.30. The sequence of the pluperfect with the imperfect *subibat* expresses immediate action; cf. *Aen.* 3.607 f. (above), 4.238 (above), 4.331, 11.132, *Th.* 2.743 *dixerat et* . . . *instaurabat* and the Homeric formulaic expression ἦ καὶ . . ., where also immediate action is suggested; for this use of *et* see TLL s.v. 895,25 ff. The coordinate construction is a favourite poetic alternative for the construction with *cum inversum*; see K.-St. II, 167 f., Chausserie-Laprée (1969: 646).

Thracum Cyllenius arva: Κυλλήνιος is first used as epithet of Hermes, born on Mt. Cyllene, in *h. Merc.* 318. This use is adopted into Latin literature by Vergil; cf. Statius' model *Aen.* 4.252 *paribus nitens Cyllenius alis.* For similar references to Mercury see note on 5. For Thrace as the traditional residence of Mars cf. Hom. *Od.* 8.361, *Aen.* 3.35.

35 Arctoae labentem cardine portae: a mannered periphrasis for 'the northern gate of Heaven'. 'Cardo' is not used here in its literal sense of 'hinge', but denotes one of the four cardinal points of the world (cf. Manil. 2.789, Luc. 4.672, 5.71 f., *Th.* 1.157 f.; TLL s.v. 443,80 ff.) or, perhaps, one of the poles (cf. *Th.* 11.114). This idea of the cardinal points is combined here with that of the 'gates of heaven', through which the gods descend to earth; cf. Hom. *Il.* 5.749 (= 8.393) αὐτόμαται δὲ πύλαι μύκον οὐρανοῦ, Enn. *Ann.* 615 V. (= *Spur.* 7–8 Sk.) *porta tonat caeli,* Verg. *G.* 3.261, *Th.* 10.1. The highly poetic adj. 'Arctous' ('arctic'), in Greek not attested before the 2nd century A.D., is not found before Seneca; cf. *Her.O.* 1107 (*polus*), *Th.* 5.529 (*plaustris*). The phrase *labentem cardine* is to be compared with *Aen.* 1.394 *aetheria* . . . *lapsa plaga Iovis ales* . . ., 11.588 *labere, nympha,*

polo, *Th.* 2.236 *supero pariter si cardine lapsae*; see also 6 n. Lesueur ('vacillant', + note) seems to think of 'labare'.

36 tempestas aeterna plagae: 'the region's everlasting tempest' (Mozley). 'Plaga', archaic and mostly poetic, is here equivalent to the technical term 'zona', as in *Aen.* 7.226 f., Luc. 10.232; cf. Luc. 4.106 f. *mundi pars . . . quam zona nivalis / perpetuaeque premunt hiemes.*

36 f. praetentaque caelo / agmina Nimborum: the military metaphor *agmina* elaborates the famous description in *Aen.* 1.82 *ac venti velut agmine facto* (cf. the ironic use in Verg. *G.* 1.381); the same metaphor is used in *Silv. 1.1.92 Aeolii non agmina carceris horret.* 'Praetendo' is also used of a military formation in for instance Liv. 22.20.1, Tac. *H.* 2.14.2; with dat. *Aen.* 3.692, V.Fl. 5.166. Note the expressive use of the harsh *t* and *p* sounds in this line.

37 primique Aquilonis hiatus: *hiatus* is also used for the gaping mouths of the winds in *Aetna* 171 *venti rabies . . . saevo quassat hiatu* (often considered as corrupt), *Th.* 1.352 f. *imbres, sicco quos asper hiatu / praesolidat Boreas, Silv.* 2.1.217 *imbrifero pallens Autumnus hiatu,* Sidon. *carm.* 2.48; in V.Fl. 7.97 it is used of fire. The extreme force of the north wind is emphasized by *primi* = 'in its early stages, young'.

38 f. crepat aurea grandine multa / palla: the *palla*, being a male garment restricted to non- Romans, is worn by Apollo in Ov. *Met.* 11.166, by a priest of Bacchus in *Th.* 7.659; cf. Hermes' χλαμύς in Lucian. *Tim.* 30. The mantle and the *petasus* in the next line replace the traditional dressing-scene, for which cf. *Od.* 5.44 ff., *Aen.* 4.239 ff., Ov. *Met.* 1.671 f., *Th.* 1.303 ff. *Crepat* denoting the tinkling sound of hail on the golden cloak may have been chosen as an allusion to *Aen.* 6.209 *sic leni crepitabat brattea vento*, of the gold foil of the Bough; the same sound is mentioned in *Th.* 6.62 and 7.682.

aurea: like his *talaria* in *Aen.* 4.239.

39 nec Arcadii . . . umbra galeri: the 'galerus', a broad-brimmed hat, is equivalent to the Greek πέτασος and is worn especially by travellers and heralds; see Roscher s.v. *Hermes* 2365. As an attribute of Mercury it is also mentioned in *Th.* 1.305 *obnubitque comas et temperat astra galero*, Claud. *Rapt. Pros.* 1.77 f. *Cyllenius astitit ales / somniferam quatiens virgam tectusque galero.* In *Met.* 1.672 Ovid prefers *tegimenque capillis*, but *galerus* is not completely avoided in Augustan poetry as Bömer ad loc. supposes; cf. *Aen.* 7.688, Prop. 4.1.29. Cf. further the description

of Arcadian troops in *Th.* 4.303 *Arcadii morem tenet ille galeri.* For the periphrasis *umbra galeri* cf. Th. 6.226 *summae . . . cassidis umbram.*

Again Statius evokes Valerius' description of Mercury's son Echion in *Arg.* 4.137 f. *umbrataque . . . tempora Parrhasio patris de more galero.*

40–63 *Description of the Palace of Mars.*

The description is a slightly disguised example of the traditional ἔκφρασις τόπου, an epic mannerism which goes back to Homer (e.g. *Il.* 6.152 ff., 13.32 ff.); see Austin on *Aen.* 4.480 ff. In its conventional form the ecphrasis is told from the narrator's point of view: *est locus . . .* In presenting the description as seen through the eyes of airborne Mercury Statius imitates his immediate sources, Homer and Vergil, and Amycus' cave in *Arg.* 4.181–86; this point of view allows him to connect the ecphrasis, which in its conventional form provides a digression, more closely with the main narrative. That Statius has Valerius' passage in mind appears from his imitation of 4.138 in line 39 where see note; see also notes on 10, 16, 71, 74 and 75.

In succession and with increasing clarity of detail, Statius describes the area as a whole (40–46), the sentry-posts and the occupants of the palace (47–54), the war-like booty, the highly decorated façade of the palace and the statues of the god (55–63). For the technique of 'stufenweise fortschreitende Landschaftsbeschreibung' employed here see Reeker (1970: 22 ff.). The position of the description, within the tale of Jupiter's intervention, conforms with Hom. *Od.* 5.55–74 and *Aen.* 4.259–64.

The paragraph owes its structure and part of its content to Vergil's description of Latinus' palace (*Aen.* 7.170–86) and is fleshed out with elements from 'secondary' passages in Homer, Vergil, Seneca and Valerius:

43–46	exterior < *Aen.* 7.170–72;	Alcinous' palace in *Od.* 7.86–90; the temples of Janus and Juno in *Aen.* 1.293, 448 f.
47–54	sentry < *Aen.* 7.177–82;	personified abstractions at the entrance of Hades in *Aen.* 6.273–81; *Furor* in *Aen.* 1.294 f.; dogs in *Od.* 7.91–94.

55–60a	spoils < *Aen.* 7.183–87;	Cacus' cave in *Aen.* 8.193–97; Aeneas' shield in *Aen.* 8.721–23; Atreus' palace in Sen. *Thy.* 660 ff., Amycus' cave in V.Fl. 4.181–86.
60b–63	portraits < *Aen.* 7.187–91;	V.Fl. 2.98–100

Some observations may suffice here; for further details see commentary. The dazzling splendour of Alcinous' palace (*Od.* 7.86 ff..) exuberantly expressed in the repetition of bronze, silver and gold (χάλκεοι . . . τοῖχοι . . . χρύσειαι δὲ θύραι . . . ἀργύρεοι δὲ σταθμοὶ ἐν χαλκέῳ . . . οὐδῷ, etc.), has been transformed by Statius into the cold glare of steel, emphasized by *ferrea . . . ferro . . . ferratis*. The choice of iron as building material for Mars' temple, a tremendous improvement on his *lucus et agger* / . . . *rudis* in V. Fl 5.641 f., is traditional; see note on 42 f. More important is the ensuing association with the underworld, the gates and walls of which are also traditionally made of iron; see on 42 f. and cf. Dante *Inf.* 8.78 'mi parean che ferro fosse'. This link has been prepared for by *steriles silvas* (40) and will be emphasized by imitating Vergil's shapes of human worries at the entrance of Orcus' house (*Aen.* 6.273 ff.) in lines 47–54. The same link is constituted by Seneca in his description of the grove at the centre of Atreus' palace, *Thy.* 652 ff. also imitating *Aen.* 7.170–86; see Tarrant (1985) ad loc.

A comparison of 55–60, the spoils of war, with the Vergilian model *Aen.* 7.183–86 may further our understanding of the poet's technique and intentions. Vergil's *curvaeque secures, cristae capitum* and *spiculaque clipeique* (7.184 ff.) are summarized by *terrarum exuviae*. Vergil's *captivi currus* (7.184) is changed into *vacui currus* (cf. Sen. *Thy.* 660 *fractique currus*), emphasizing the pathos of charioteers killed in action (cf. *Aen.* 1.476). The addition of *protritaque curribus ora*, inspired by *Aen.* 8.196 f. *foribusque adfixa. . . . / ora virum* and V.Fl. 4.181 ff., yet further intensifies the notion of death and destruction in war. The transformation of *portarum ingentia claustra* (7.185) into *fragmina portarum*, of *ereptaque rostra carinis* (7.186) into *bellatricesque carinae* is strongly hyperbolic; only broken gates and complete warships are fit to decorate the pediment of this shrine. Both *terrarum exuviae* and *captae gentes* are added from Octavian's triumph as represented on Vulcan's shield in *Aen.* 8.721 ff., *dona recognoscit populorum . . . incedunt victae . . . gentes.* Vergil's *dona populorum* refers to the presents offered to peace-bringing Octavian; with *exuviae terrarum*

Statius overtly indicates the provenance of these 'gifts', viz. spoils reaped from all over the world. With *adeo vis omnis et omne vulnus* Statius pointedly expresses his negative opinion on martial activities. The references to Vergil's Cacus, Seneca's Atreus and Valerius' Amycus moreover are clearly intended to associate the god of war with crime and ruthless tyranny. This disparagement of 'war' culminates in the explanation of the surprising fact that Vulcan carved so many portraits of Mars (60 ff.); Mars has not yet been caught in the act of adultery, explicitly denounced by *foeda conubia.* In paying full homage to the 'divina Aeneis' (*Th.* 12.816), Statius in this debasement of 'war' in fact elaborates on *G.* 1.511 *saevit toto Mars impius orbe.*

40 steriles delubra notat Mavortia silvas: this highly mannered arrangement of adjective, appositional phrase and noun was introduced by the neoteric poets and not unfrequently used by Ovid and Propertius. Gordon Williams (1968: 726 f.) traces the device to Hellenistic poetry; see Skutsch (1956: 198 f.), who supposes Gallus to have invented the pattern, Enk on Prop. 1.2.30 and Bömer on Ov. *Met.* 6.131. Vergil uses the device sparingly, e.g. *Ecl.* 1.57, 2.3 (see Schmidt 1972: 101), 9.9, *Aen.* 6.842 *geminos, duo fulmina belli, / Scipiadas* with Austin's note; cf. also *Ach.* 2.45 *Scyros et indecores, fatorum crimina, cultus.* This stylistic device sets off the beginning of the ecphrasis, the end of which is marked in an even more conspicuous way; see note on 63. The poetic plur. *delubra* also occurs in, for instance, *Aen.* 2.225, Ov. *Met.* 1.373, *Th.* 12.531; see Leumann (1947: 128). In Ov. *Fast.* 5.555 the temple of Mars Ultor in Rome is similarly indicated: *digna Giganteis haec sunt delubra tropaeis.* The poetic adjective *Mavortius,* 16 times in the *Thebaid,* is first found in Verg. *G.* 4.462; cf. further *Aen.* 1.276, 3.13 f. *terra procul vastis colitur Mavortia campis / Thraces arant,* 6.777. For *notat* = 'to notice, observe' cf. Cic. *de Or.* 3.195; Verg. *Ecl.* 3.68, *G.* 3.100, *Aen.* 5.648; Ov. *Met.* 2.740, 4.67; *Th.* 7.442, *Silv.* 5.1.160.

'sterilis' is not uncommon in descriptions of the barren, northern regions: Ov. *Met.* 8.788 f. *est locus extremis Scythiae glacialis in oris, / triste solum, sterilis, sine fruge, sine arbore tellus*; Luc. 4.107 f. *non sidera caelo / ulla videt, sterili non quicquam frigore gignit.* Closer to our line is Virgil's description of Scythia in *G.* 3.352 f. *neque ullae / aut herbae campo apparent aut arbore frondes* and *G.* 2.440 *ipsae Caucasio steriles in vertice silvae.* Barren woods are also traditional in descriptions of the Underworld: Hom. *Od.* 10.510, Sen. *Her.F.* 700 f. *non ulla ramos silva pomiferos habet: / sterilis . . .,* *Th.* 2.12 *steriles luci,* *Silv.* 2.1.187 *steriles ripas,* 2.1.203 f. *munera mollis / Elysii, steriles ramos mutasque volucres.* In Hom.

Od. 11.588 the fruityielding trees in Hades are, of course, exceptional, being mentioned only in the context of the punishment of Tantalus. The choice of 'sterilis' enables Statius to associate the northern location of the shrine of Mars with the infertile Underworld, thereby emphasizing the connection between war and death. The barrenness of the region is, at the very least, symbolic of the fruits of war.

41 horrescitque tuens: for *-que* introducing a parenthesis see K.-St. II, 26 A2 and Von Albrecht (1964: 56–8). The manner in which *-que* is used in our line bears a similarity to its usage in authors' stagedirections interjected within a passage of direct speech (see Von Albrecht *op. cit.* 107 ff.), and may best be explained by *Aen.* 8.115 f., Ov. *Fast.* 4.585 f., which passages are adduced by Vahlen (1907, II 251 f.) to defend *leviterque* in Catul. 64.272. For Statius' 'vocabulary of fear' see note on 45 f.

The phrase deliberately and completely alters the feeling of delight on the part of anyone looking at Calypso's abode in *Od.* 5.74 θηήσαιτο ἰδὼν καὶ τερφθείη φρεσὶν ᾗσιν; see introd. note to 1–89 and cf. Sen. *Ag.* 5 (Thyestes) *en horret animus.*

41 f. mille furoribus illi / cingitur . . . domus inmansueta: *illi* sc. Marti. For plural *furores* cf. Ov. *Met.* 4.471 *traherent Athamanta furores,* Luc. 7.170 *mersos nocte furores,* V.Fl. 1.796 f. *grandaeva Furorum / Poena parens,* *Th.* 9.832 f. The distinction between *furores* / *Furores* seems somewhat arbitrary, but see note on 52. The rare adj. 'immansuetus' ('untamed') is coined by Ovid, e.g. *Her.* 18.37, *Met.* 4.237, 14.249, 15.85, and after him used by Seneca and Statius; in Sen. *Cons Helv.* 12.6.5 it is applied to Corsica, in *Th.* 12.477 to Creon.

The shrine seems to have become infected with the character of the traditionally savage Thracians, cf. e.g. Sen. *Dial.* 4.15.5 *in frigora septentrionemque vergentibus immansueta ingenia sunt.*

42 averso . . . sub Haemo: 'on the far slopes of Haemus' (Mozley); cf. *Th.* 1.275 *Geticoque pecus stabulare sub Haemo / dignius,* 5.357 *averso risit Gradivus in Haemo.* 'Aversus' is not infrequently used in the sense of 'distant, remote'; cf. *Aen.* 1.568, *Th.* 11.458 *aversa caeli Pietas in parte sedebat,* *Ach.* 1.540 f.. In our line, as in *Th.* 5.357, however, the literal meaning 'turned away' (= OLD 4), sc. from the narrator's viewpoint, seems preferable, for which cf. Col. 4.22.8, 12.4.4, Vitr. 1.4.2 *in ea parte caeli . . . quae est aversa a solis cursu,* 5.10.1 *locus . . . aversus ab septentrione et aquilone.* According to this interpretation the shrine is situated on the northern slopes of Mt. Haemus. For this 'dominant' use of the

adj. cf. V.Fl. 4.332 *-o siccabat vulnera caestu*; K.-St. I, 233 f.

42 ff. ferrea . . . ferro . . . / . . . ferratis: the triply-varied expression is a deliberate inversion of the description of Alcinous' glittering palace in Hom. *Od.* 7.86 ff. and of Juno's temple in *Aen.* 1.448 f. *aerea . . . / aere . . . aenis.* The reference to the passages in question aims at a sharp contrast between the glittering magnificence there described and the gloomy aspect offered by Mars' palace. For similar repetitions cf. *Aen.* 4.138 f., 7.278 f., 8.659 ff. The tricolon is structured on the principle of 'wachsende Glieder'. The use of iron as building-material for the palace is an elaboration of a traditional motif: the doors of the temple of Bellum/Bellona are made of iron in Ennius and Vergil (below). At the same time a link is established with the Underworld, the gates and the walls of which are often described as being constructed of iron; cf. Hom. *Il.* 8.15, *Aen.* 6.280, Prop. 4.11.4 and 40 n.

43 ferrea compago laterum: cf. *Aen.* 1.293 (below) and Manil. 1.840 *aequali laterum compagine*, describing the shape of comets.

43 f. ferro apta teruntur / limina: P reads *apta*, ω *arta* (followed by Garrod and Hill). Snijder on 3.356 (*artam compagibus urbem*) defends the reading *arta* here because of the similarities with *Aen.* 1.293 f. *dirae ferro et compagibus artis / claudentur Belli portae*; this similarity in itself, however, provides insufficient proof.

Statius obviously has in mind Vergil's Gates of War in *Aen.* 1.293, 7.609 f. *aeternaque ferri / robora*, 7.622 *Belli ferratos . . . postis*, inspired by Enn. *Ann.* 226 Sk. *Belli ferratos postes portasque refregit.* His triply-varied expression (see 42 n.) may indicate that he at the same time imitates Juno's temple in *Aen.* 1.448 f. *aerea . . . limina* (= threshold) *nexaeque / aere trabes, foribus . . . aënis.* With *limina* he either refers to the traditional 'Gates' (so Lunderstedt 1913:14; cf. *Aen.* 7.613 *reserat . . . limina*, Luc. 1.61 f. *pax . . . / ferrea belligeri conpescat limina Jani*, Sil. 6.73 *limina pulsabat tecti*), or to the 'threshold' (so Traglia-Aricò; cf. *Aen.* 1.448, *Th.* 12.15 *perspicuae . . . limina turris).*

TLL s.v. *aptus* 328,49 ff. takes *apta* with *ferro*, for which Enn. *Ann.* 27 Sk. *caelum . . . stellis fulgentibus aptum* is compared; but no precise parallel for 'plated with' is available. If this combination is accepted, *limina* can either refer to the Gates or to the threshold. With *arta, limina* means 'Gates' and *ferro* probably refers to the iron threshold, for which cf. the entrance to Hades in *Il.* 8.15 ἔνθα σιδήρειαί τε πύλαι καὶ χάλκεος οὐδός, *Od.* 7.89 (model for *Aen.* 1.448 f.) σταθμοὶ ἐν χαλκέῳ

ἕστασαν οὐδῷ. For *arta* cf. Homeric θύρας πυκινῶς ἀραρυίας (e.g. *Il.* 9.475), Sil. 1.365, *Th.* 3.356.

The idea that the Gates are 'worn away' by the threshold would not be unlike Statius' manner. In the case of *ferro apta* it is probably the threshold which is worn out, by the inhabitants of the palace and the captives of war as mentioned in 71; cf. *Silv.* 2.2.12 *Appia longarum teritur regina viarum*, 2.7.51 *trita vatibus orbita*, Mart. 10.10.2 *limina mille teras.*

If one prefers *arta*, Statius would challenge *Aen.* 1.293 f. by transforming *ferro et compagibus artis / . . . portae* into a) *ferrea compago laterum* and b) *ferro* (= threshold) *arta limina* (= Gates). Yet *ferro apta* (= *ferrata*) *limina* would have the merit of varying at the same time Vergil's *nexaeque* (v.l. *nixaeque*) / *aere trabes* (1.448 f.), where *trabes* is likewise unclear; see Austin's excellent note and my note on *incumbunt* (44).

44 ferratis incumbunt tecta columnis: for 'incumbo' with dative 'to lean on' cf. Verg. *Ecl.* 8.16 *incumbens tereti . . . olivae*; the verb is also used of things in Curt. 8.10.25 and Mart. 5.13.5 *tua centenis incumbunt tecta columnis*, an imitation of our line; TLL s.v. 1072,64 ff. The poetic adj. 'ferratus' is applied to the Gates of War in Enn. *Ann.* 226 Sk.; cf. also *Aen.* 7.622, *Th.* 10.510 (v.l. *aeratae*) and Claud. *Rapt. Pros.* 1.238 f. (temple of Ceres) *stant ardua ferro / moenia, ferrati postes, immensaque nectit / claustra chalybs. Incumbunt* is a vivid equivalent to Tib. 3.3.13 (*domus*) *Phrygiis innixa columnis*, Ov. *Pont.* 3.2.49 *templa . . . vastis innixa columnis*, *Silv.* 1.2.152 *pendent innumeris fastigia nixa columnis* (cf. *Aen.* 1.448 *nixaeque*, above). Cf. further *Aen.* 7.170 *tectum . . . sublime columnis.*

45–46 These verses describe the various kinds of light, which are all dulled by the grey iron material of which the shrine is built. The full radiance of the sun, the light of day and of the stars by night are all three totally defeated by the murky glare of the metal. So Semple (1937: 17) against Getty (1936: 55 f.), who wrongly connects *iubar, lux* and *sidera* with *Phoebi.* The various kinds of light are vividly personified by the verbs *laeditur, timet* and *contristat.*

45 laeditur adversum Phoebi iubar: *Phoebi iubar* ('the radiance of the sun') also occurs in Sen. *Ag.* 463 *nitidum cadentis inquinat Phoebi iubar, Silv.* 2.2.46 *Phoebi tenerum iubar*, where the epithet *tenerum* specifies the light as the morning-light. *Iubar*, rarely used in classical Latin, becomes markedly commoner from Ovid onwards; Statius uses the noun fourteen times. For 'adversus' = 'shining full on' cf. Cic. *Rep.*

6.19 *intueri solem adversum, Aen.* 4.701 (Iris) *mille trahens varios adverso sole colores*, 5.89, Col. 10.54, Luc. 7.214 *miles ut adverso Phoebi radiatus ab ictu, Ach.* 1.861 *adverso radiavit lumine ferrum* (TLL s.v. 866,60 ff.); see also 710 n.

The radiance is not dimmed by clouds (for which cf. Luc. 5.456 *laesum nube dies iubar extulit*, Sen. *Her. O.* 722 f. *nulla nube respersus iubar, / . . . ardens . . . Titan, Th.* 10.135 f. *excedit . . . / Iris et obtusum multo iubar excitat imbri*), but is spoilt by the rival glare of the reflecting iron shrine. For the shrine having a gloss of its own see 46 n. The concept of this challenge to the Sun is taken from *Aen.* 7.526 f. *aeraque fulgent / sole lacessita et lucem sub nubila iactant* and is also applied to the shield of Mars in *Th.* 3.226 *solem longe ferit aemulus orbis* and *Th.* 6.666 quoted below. Cf. further Claudian's imitation in *Cons. Olyb. et Prob.* 94 (Roma's shield) *et formidato clipeus Titana lacessit / lumine* (see note on 61 f.), *Sen. Her.O.* 1289, Apul. *Met.* 5.22 (Cupid's hair) *quorum splendore nimis fulgurante iam et ipsum lumen lucernae vacillabat.* It is surely more than mere coincidence that the opposite concept is mentioned in Luc. 7.45 (!) *vicerat astra iubar*; see 729 n.

The shrine of Mars competing with the pure light of Apollo is symbolic of the destructiveness of war; see Snijder on 3.226.

45 f. ipsaque sedem / lux timet: the same idea occurs in Ov. *Met.* 4.488 (at the approach of Tisiphone) *Solque locum fugit*; cf. also *Th.* 6.665 ff. *qualis . . . clipeus Mavortis . . . / luce mala Pangaea ferit solemque refulgens / territat.*

The phrase personifies the absence of sunlight expressed in *Aen.* 8.195 *solis inaccessum radiis* (Cacus' cave) and V.Fl. 4.179 *non quae trahat aetheris ignem* (Amycus' cave); both passages are behind 55–59, where see notes.

Words evoking the idea of fear are extremely frequent in the *Thebaid.* MacKay (1961) counts 59 occurrences in Book VII, to which should be added 'attonitus' (6 times); see on 118. His analysis of the vocabulary of fear demonstrates that the theme is obsessively dominant in Statius in comparison with Vergil.

'Timeo' occurs 8 times in our book: 171, 423, 465, 511, 513, 555, 817; 'timor' occurs in 438, 458, 746, 807.

46 durus contristat sidera fulgor: *durus* applied to *fulgor* is found only here. The harsh, remorseless glare of the metal saddens the bright light of the stars. The notion of the shrine having a gloss of its own, implicit in the preceding line, is borrowed from the palace of Alcinous

in *Od.* 7.84 ὥς τε γὰρ ἠελίου αἴγλη πέλεν ἠὲ σελήνης / δῶμα καθ' ὑψερεφὲς μεγαλήτορος 'Αλκινόοιο. Cf. also *Th.* 3.226 *solem longe ferit aemulus orbis* (shield of Mars). For *contristat* cf. Hor. *Sat.* 1.1.36, Verg. *G.* 3.278 (Auster) *pluvio contristat frigore caelum*; it is likewise used of a bright object, almost an oxymoron, in Statius' models *Aen.* 10.273 ff. *Sirius ardor / . . . / laevo contristat lumine caelum* and V.Fl. 6.622 (Jupiter) *iamque pater maesto contristat sidera vultu.* For its metaphorical use see Harrison at *Aen.* 10.275.

47–54 This list of personified aspects of War has its ultimate source in Homer's Δεῖμός, τ' ἠδὲ Φόβος καὶ Ἔρις, ἄμοτον μεμαυῖα (*Il.* 4.440, cf. 13.299 f., 15.119). Homer's personified abstracts have engendered a rich progeny. Cf. Hesiod *Theog.* 211 ff. (with West's *Proleg.* 33 f.); for Latin parallels see Austin on *Aen.* 6.273 ff., Dewar on *Th.* 9.32. For a general survey see C.S. Lewis, *The Allegory of Love,* (Oxford) 1936.

Statius makes abundant use of personified abstractions, e.g. *Th.* 2.287 f., 4.661 ff., 5.73 f., 8.21–26, 10.558 f. and the comparable descriptions of Mars' retinue in 3.424 ff. and 9.832 ff. His main model for this evocation of the miseries of war is Vergil's description of shapes of human worries at the entrance to the house of Orcus in *Aen.* 6.273 ff.; apart from the Leitzitat *primisque in faucibus* (*Aen.* 6.273 = St.'s 47 f. *primis . . . / e foribus*) three personifications come from there (*Metus, Discordia, Bella*). Two more are taken from Mars' retinue in *Aen.* 12.336 (*Irae, Insidiae*); both *Furor* and the description of *Mors* are taken from *Aen.* 1.294 ff. (see note on 52 f.). *Contra* Poortvliet on V.Fl. 2.204 ff. (Venus summoning for battle) the similarities between Statius' and Valerius' lists are to be explained by Vergil's being their common source, with the possible exception of 48 *e foribus* and 54 *raptus ignis* (see notes). Further, Seneca's lists in *Oed.* 590 ff. and *Her.F.* 690 ff. provided Statius with *Furor* (*Oed.* 590) and *Bella. Impetus, Virtus* and *Nefas* are new in Statius, *Minae* may be taken from Hor. *Carm.* 3.1.37 f. The description of *Pavor*, traditional in similar lists, has been postponed to 105 ff. For similar lists cf. further Petr. 124, 254 ff., Sil. 13.579 ff. (Reitz 74 ff.).

Statius' eleven personifications are catalogued in four separate groups. The first four (with *salit*) are qualified each by chiastically placed emotional epithets. Both *Insidiae* and *Discordia* (with *adstant*) are provided with characteristic weapons. The third group each has its own verb (*strepit, stat; sedet* shared by *Furor* and *Mors*). The list is closed with *Bella*, distinguished by their altars covered with blood and fire, which leads up to the description of spoils in 55–63.

47 digna loco statio: the fearsome guards are in perfect harmony with this terrifying abode. In *Silv.* 1.2.147 *digna deae sedes* the phrase is used in a more cheerful context, the house being as beautiful as Venus. The mention of guards in descriptions such as these is traditional: Hom. *Od.* 7.91–94 f. χρύσειοι δ' ἑκάτερθε καὶ ἀργύρεοι κύνες ἦσαν / . . . / δῶμα φυλασσέμεναι, *Aen.* 6.273 ff., 7.610 (temple of Bellum) *nec custos absistit limine Ianus,* Ov. *Met.* 11.609 (Somnus) *custos in limine nullus, Th.* 10.89 f. (Somnus) *limen opaca Quies et pigra Oblivio servant / et numquam vigili torpens Ignavia voltu.*

47 f. primis . . . e foribus: 'from the outer gates' (Mozley). For 'primus' = 'first to be reached as one proceeds, nearest' (OLD s.v. 10) cf. Cic. *Caec.* 35; *Aen.* 2.469 *vestibulum ante ipsum primoque in limine Pyrrhus,* 6.273 *vestibulum ante ipsum primis in faucibus Orci* with Austin's note. The phrase serves as *Leitzitat,* transforming Vergil's static location, *primis in faucibus,* into a frantic movement, perhaps inspired by V.Fl. 2.204 f. *accelerat Pavor et . . . Discordia demens / e stabulis.*

salit Impetus amens: *salit* refers to the *Salii,* the priests dedicated by Numa to the service of Mars; cf. *Carm. fratr. arv. 3 satur fu, fere Mars, limen sali.* The personification *Impetus* ('Aggression') is found elsewhere only in the competing description of Roma's chariot in Claud. *Cons. Olyb. et Prob.* 77 f. *famuli currum iunxere volantem / Impetus horribilisque Metus* (Barth). To describe 'impetus' as 'insane' is traditional in itself (cf. for instance Cic. *Rep.* 1.9, Liv. 9.13.3), but *amens* here varies *demens,* applied to *Discordia* by both Vergil and Valerius.

48 caecumque Nefas: personified 'Crime' occurs only here. The epithet may refer both to hidden crimes (cf. *Aen.* 1.356 *caecumque . . . scelus*) and to the morally blind, ruthless actions of war (cf. Sen. *Oed.* 590 *caecus Furor*).

Iraeque rubentes: in a tradition going back to *Aen.* 12.336 *Iraeque Insidiaeque, dei comitatus,* Statius' model here, the *Irae* are often found in the company of Mars and other war-inspiring gods: V.Fl. 2.205 *atraeque genis pallentibus Irae,* 5.146, *Th.* 2.287 f., 3.424, 4.661 and 9.833 *Bellipotens, cui sola . . . / Ira comes, Sil. 4.437.* Together with *tristia bella* and *insidiae, irae* are mentioned as one of Allecto's preoccupations in *Aen.* 7.326. The descriptive epithet *rubens* is applied to 'Anger' only here (for Gronovius' *rubet* in *Th.* 3.61 see Snijder ad loc.). It usually describes the effects of shame, modesty and joy. Seneca supposes that people who are *flavi rubentesque* are very hot-tempered: *quibus talis natura color est, qualis fieri ceteris inter iram solet* (*de Ira* 4.19.5); cf. also Plin. *Nat.*

11.224 (*rubor*). Both 'rubens' and 'exsanguis' (49) are more usually employed in describing the physical manifestation of the relevant emotions; they are used here to characterize the colours of the same emotions personified. Cf. Quint. 8.6.27 who quotes *Aen.* 6.275 *pallentesque . . . Morbi* in order to illustrate *illud quoque et poetis et oratoribus frequens, quo id quod efficit ex eo quod efficitur ostendimus.* The juxtaposition red/white is a favourite of Latin poets; see Van Dam (1984) 249 and 683 n.

49 exsanguesque Metus: this personification of 'Fears' traces its origin back to Hom. *Il.* 4.440, where Δεῖμος and Φόβος act as servants of Ares. Its first occurrence in Latin literature is perhaps Cic. *nat. deor.* 3.44 (see however Pease ad loc.); cf. Verg. *G.* 3.552 *pallida Tisiphone Morbos agit ante Metumque, Aen.* 6.276, Sen. *Her. F.* 693 *Metus Pavorque, Oed.* 594, Sil. 4.325 *circaque Metus Terrorque Furorque,* Apul. *Met.* 10.31 *deae comites armigeri, Terror et Metus* (TLL s.v. 912,52–62). Pavor, the habitual companion of Metus, is treated at length in 108 f. For 'exsanguis' as a sign of fear (Gr. χλωρός) cf. *Aen.* 2.212 *diffugimus visu exsangues, Th.* 3.361 *dum trepidi exanguesque metu,* Apul. *Met.* 9.23.

49 f. occultisque ensibus adstant / Insidiae: for the personification cf. *Aen.* 12.336 (above 48 n.), Petr. 124 vs. 257 *Bellona . . . Letumque . . . Insidiaeque,* Sil. 13.583 (TLL s.v. 1892,48–53). *Adstant* contrasts this group with the former; in *Aen.* 7.180 f., the main model for 55–63, the verb is used of the *effigies . . . avorum.*

50 geminumque tenens Discordia ferrum: the personification of discord already occurs in Enn. *Ann.* 225 Sk.; for various explanations of its origin see Bignone (1929: 10 f.), Friedrich (1948: 277 f.). In Homer Eris is said to be sister of Ares: *Il.* 4.440 f. Ἔρις, ἄμοτον μεμαυῖα, / Ἄρεος ἀνδροφόνοιο κασιγνήτη ἑτάρη τε. Cf. further *Aen.* 6.280 f. *Discordia demens / vipereum crinem vittis innexa cruentis,* 8.702 *et scissa gaudens vadit Discordia palla,* V.Fl. 2.204, *Th.* 2.288, 5.73 f. *odia aspera ubique / et Furor et medio recubat Discordia lecto* (TLL s.v. 1339,57–82). In the hands of Discordia *geminum ferrum* is, of course, symbolic of division, like the rent robe in *Aen.* 8.702 and as she forms a barrier between man and wife in *Th.* 5.73 f. Barth concludes that either she has two swords, one in each hand, or one sword which is double-edged. The former interpretation seems more likely and may be compared with the only other occurrence of the phrase *Th.* 4.86 *gemino lucent hastilia ferro,* referring to two javelins. Cf. further V.Fl.6.99 *gemina ferit aclyde parmas* and for the sg. 466 n.

51 innumeris strepit aula Minis: the only other occurrence of this personification of 'Threats' of harm to come is Hor. *Carm.* 3.1.37 f. *Timor et Minae / scandunt eodem quo dominus.* The sound-pattern must be taken as expressive of the kind of noise 'Threats' are supposed to engender. The innumerable *Minae* may be compared with Sil. 4.437 f. *letique cruenti / innumerae facies*, also belonging to the cortège of Mars. 'Innumerus' is a favourite word with Statius (42 times); Vergil uses it twice, Lucan fourteen and Silius fifteen times; see Ernout (1970) 97. *Aula* should be taken as referring to the atrium; see Mulder on 2.148 for the various uses of this word and 53 n.

51 f. tristissima Virtus / stat medio: personified *Virtus* occurs in Pl. *Amph.* 42 and frequently in Silver Latin poetry; see Legras (1905: 200), Schetter (1960: 26 f.), Williams on *Th.* 10.633, Mayor on Juv. 1.115. The explanation given by Amar-Lemaire of *tristissima*, 'quia parricidiis militavit', is wrong; the adj. is often used with regard to war and death in the sense of 'stern, bitter', cf. *Aen.* 2.337 *tristis Erinys*, 7.325 (Allecto) *cui tristia bella . . . cordi*, 8.701 *tristesque . . . Dirae*, Sen. *Ag.* 81 f. *tristis . . . Bellona.* Elsewhere it is applied to *Virtus* only in Sen. *Phaedr.* 985. As Williams on *Th.* 10.633 points out, Statius habitually thinks of *Virtus* in martial terms; cf. *Th.* 4.662, 7.702 *morti contermina Virtus.* In *Th.* 11.412 *inclyta Virtus* she is explicitly mentioned as one of the gods of war; cf. further 10.641–46, *Silv.* 1.6.62 *ridet Mars et cruenta Virtus.* The translation 'Valour' is therefore preferable to 'Virtue'; Feeney (1991) 382 f.

The combination may have been triggered by *Aen.* 6.275 *tristisque Senectus.*

52 f. laetusque Furor voltuque cruento / Mors armata sedet: the whole phrase is an imitation of the famous description of *Furor* chained in the temple of War in *Aen.* 1.294 ff. (see 43 n.) *Furor impius . . . sedens super arma . . . fremet horridus ore cruento*, where *impius* specifies Furor as the madness of civil war. Vergil is supposed to have derived the imagery from a painting by Apelles, representing War fettered, a painting prominently displayed by Augustus in his own forum (Plin. *Nat.* 35.27); see Austin ad loc. That Statius has in mind a war unchained is implied by the unique use of the oxymoron *laetus Furor*; the epithet is applied to Mars, indicating his rejoicing in blood and massacre, in Sil. 17.489 *laetus caede* and *Th.* 8.70 f. *fratres alterna in vulnera laeto / Marte ruant.* For personified Furor see RE VII 382 (Waser), Sen. *Oed.* 590 *caecus Furor*, *Th.* 3.424, 4.661, 5.74, 9.833, 10.558. The personification

of Death is very traditional: for instance Pl. *Capt.* 692, *Cist.* 640, Enn. *scen.* 245 (=Joc. 192), Hor. *Carm.* 1.4.13, Sen. *Her.F.* 555. The epithet *armata* specifies *Mors* as violent death in war; various kinds of Death are also mentioned in *Th.* 8.24 *stant Furiae circum variaeque ex ordine Mortes.* The phrase is similar to *Th.* 4.528 *in speculis Mors atra sedet.*

As stated above, Statius draws on the description of *Furor* in *Aen.* 1.294 f. for his grim picture of Death in war: *sedens* > *sedet*, *super arma* > *armata, ore cruento* > *voltuque cruento.* The frequency with which 'cruentus' occurs in the *Thebaid* (52 times) indicates that the horrors of war are a *Leitmotiv* in the *Thebaid.*

53 f. Bellorum solus in aris / sanguis: Klotz-Klinnert print *Bellorum*, Garrod, Mozley and Hill *bellorum.* Personified War, as distinct from Bellona, was called into existence by the Augustan poets; cf. *Aen.* 1.294, 6.279 *mortiferumque... Bellum*, 7.607; RE III 258 (Ast.). In Statius *Bellum* also occurs in *Th.* 5.146, 10.560, *Ach.* 2.34. The plural *Bella* also occurs in Sen. *Her.F.* 695 *cincta ferro Bella.* In Ov. *Fast.* 1.702 *religata catenis / ... vestra sub pede bella iacent*, Calp. *Ecl.* 1.52 and Claud. VI *Cons. Hon.* 638 *Ianus bella premens*, the personification is disputed; see TLL s.v. 1831,64 ff. The use of the plural may be inspired by Hes. *Theog.* 228, imitating Hom. *Od.* 11.612. If the interpretation of personified *Bella* is acceptable, Statius makes the point that blood and fire from burning cities are the exclusive sacrificial offerings on the altars of Wars. The altars are probably situated in the atrium (see 51 n.), as in *Aen.* 2.512 f. *aedibus in mediis nudoque sub aetheris axe / ingens ara fuit.*

54 raptus ab urbibus ignis: *raptus ignis* may be remembered from V.Fl. 2.182 *raptoque ... igne.*

55–60 For a comparison of Statius' spoils of war and its Vergilian sources see introd. note to 40–63.

55 ff.: Editors disagree on the punctuation of these lines. (I) Mozley, reading a comma after *circum*, takes the phrase *terrarum ... circum* as elliptical: 'all around were spoils of every land'. According to this punctuation, a distinction is made in 55 f. between spoils lying scattered around the palace and ornaments decorating its pediment. Hill, following the punctuation of Klotz-Klinnert, takes both *exuviae* and *gentes* as subjects of *insignibant*, understanding *circum* as 'circumstantes vel fortasse depictae'. For the adverbial use of *circum* cf. the description of dolphins on the shield of Aeneas in *Aen.* 8.673 f. *et circum argento*

clari delphines in orbem / aequora verrebant caudis, *Th.* 4.172, 10.97, 12.418 (TLL s.v. 1114,7–15). (II) In 56 Hill reads a colon after *gentes*, instead of Klotz-Klinnert's comma, and takes *caelataque* as a main verb with the subjects *fragmina . . . gemitus*. One hesitates to choose between these (or any) punctuations, since it is possible that Statius suggestively blurs the difference between decoration and real objects in these lines. With Statius' models in mind the reader may think of real *gentes, fragmina, carinae, currus* and *ora*, as is the case with Picus' palace and the caves of Cacus and Amycus. Having arrived at line 59 *paene etiam gemitus*, however, he will realize that Statius, exceptionally, did not adopt the actrocities in his models, but substituted art for life. Hill's colon in 56, correct in itself, would remove the ambiguity any Roman reader might have been a prey to.

55 terrarum exuviae circum: probably an allusion to *Aen.* 8.721 *dona recognoscit populorum.* The phrase is imitated in Juv. 10.133 *bellorum exuviae.* For the punctuation see note 55 ff.

56 captae insignibant gentes: this reference to *Aen.* 8.722 *victae . . . gentes* might be taken, for the moment, as a deliberate allusion to the murderous practice of Vergil's Cacus in *Aen.* 8.196 f. For the use of the impf. in descriptions cf. for instance *Aen.* 7.789 f. *at levem clipeum sublatis cornibus Io / auro insignibat;* LHS 28 ff. The verb is used of real objects in *Aen.* 11.386.

caelataque ferro: imitating *Aen.* 8.700 f. *Mavors / caelatus ferro*; see Fordyce ad loc. for the improper use of the verb with reference to iron. OLD s.v. takes *caelata* as 'emboss', not as 'depict by means of' which is the sense at *Aen.* 8.700 f. and will subsequently (59) prove to be the 'correct' interpretation here.

57 fragmina portarum bellatricesque carinae: the whole phrase is a hyperbolic imitation of Picus' palace in *Aen.* 7.185 f.; see note 55–60. Juv. 10.133–7 gives a very similar description of the insignia of victory, thus exposing the true nature of military glory; see Jenkyns (1982: 209). The highly poetic epithet *bellatrix* is first found in Cic. *Tusc.* 4.54 (*iracundia*); it is applied to persons in *Aen.* 1.493, 7.805, Ov. *Met.* 8.264 and metaphorically to warships in Amm. 23.3.9. For the adjectival use of nouns in *-tor* and *-trix* see Williams on *Th.* 10.174, LHS 157 f.

58 vacui currus protritaque curribus ora: *vacui* pathetically draws attention to the fighters and drivers of the chariots slain in

battle; together with the horrendous description of common soldiers crushed beneath these same chariots, reminiscent of *Aen.* 12.329 f. *agmina curru / proterit*, the phrase effectively portrays the destruction of all men involved in war. Cf. the realistic battle-account in *Th.* 7.763–68. For the repetition of words within the same line see Mulder on *Th.* 2.127 and 452.

An emptied chariot is depicted on the walls of Juno's temple in *Aen.* 1.476 the corpse of Troilus trailing behind it in the dust *curruque haeret resupinus inani*; cf. also V.Fl. 6.724 *currus dominis ingentibus orbi*. Actual chariots as a dedication are spoken of in *Aen.* 7.184, Sen. *Thy.* 660 and *Th.* 3.581. In *Th.* 2.732 f. *vultusque tremendos / magnanimum effingam regum* kings are to be portrayed; in *Aen.* 8.197 ff., however, real *ora virum* are fixed to the entrance of Cacus' house. For suggested connections between Cacus and Mars, see 56 n. Vergil's lines served as a model for the frightening spectacle of maimed corpses before Amycus' cave in V.Fl. 4.181 ff.; see introd. note to 55 ff. Statius deliberately seems to blur the distinction between art and reality, perhaps imitating in writing what had been a source of admiration in pictorial and sculptural art since Homer's day; see 59 n.

59 paene etiam gemitus: works of art in which life itself is imitated are already mentioned and admired in Hom. *Il.* 18.539 ὥς τε ζωοὶ βροτοί, 18.549, *Od.* 19.229; cf. *Aen.* 6.847 f. *excudent alii spirantia mollius aera / . . . vivos ducent de marmore vultus*, Prop. 2.31.7 f., Petr. 88.5 *Myron qui paene animas hominum ferarumque aere comprehenderat*, *Th.* 1.544 ff., 2.216 ff., 2.222, 4.132 f., 4.169 ff., 6.247 f., 297, 334, 545, 9.337 with Dewar's note, 10.658 f., Silv. 1.3.47 ff. See further 4.6.21, Gaymann (1898: 6), Bömer (1952: 121 ff.), Van Dam (1984: 236), Dewar (xxxii).

The climax of the description shatters the illusion of reality created in the preceding lines.

59 f. adeo vis omnis et omne / vulnus: Mozley 'truly every form of violence and wounds'. More probably *adeo* explains the preceding statement, 'to such an extent'; for this retrospective use of *adeo* in conclusions see TLL s.v. 606,19 ff. For polyptotic repetition of *omnis* cf. *Th.* 9.431, 11.577. The chiastic word order should be compared with *Th.* 7.577 f. *domus omnis et omnia sacris / templa calent* and (also with alliteration) *Silv.* 5.5.51 *inferior vox omnis et omnia sordent / verba.*

60 f. ubique ipsum . . . cernere erat: for *est* = 'licet' (Gr. ἔστι)

cf. *Aen.* 6.595 f. *nec non et Tityon . . . / cernere erat,* 8.675 f. *classis aeratas . . . / cernere erat, Th.* 2.215, 5.256, *Silv.* 3.1.15, Sil. 6.694; ; Wölfflin *ALL* 2.135 f., LHS 349. In *Th.* 10.100 f. Vulcan is also said to have made a similar and surprising number of statues representing Somnus: *mille intus simulacra dei caelaverat ardens / Mulciber.* By ending his ecphrasis with the portraits of Mars himself, Statius follows the structure of Vergil's description of Latinus' palace, where, at the end of the passage, mention is also made of a statue of Picus (*Aen.* 7.187 f.).

60 non usquam ore remisso: cf. *Sen. Her.F.* 219 *remisso lumine* (*pectore* Zwierlein 1968:44) *ac placido* (of Hercules' calm gaze), *Th.* 9.84 *colloque . . . remisso.*

61 f. talem divina Mulciber arte / ediderat: obscure Mulciber for Vulcan is used to identify him as craftsman, either as maker of armour, Pl. *Epid.* 34, Acc. 558R², *Aen.* 8.726 (*finxerat*), or as carver of portaits, V. Fl. 5.433 *praesaga mulciber arte,* here and *Th.* 10.100 f. (of Sleep, *caelaverat*); cf. further Claud. *Cons. Olyb. et Prob.* 95 and 45 n. 'Edo' = 'to represent' occurs only here; the plpf. is regular in similar contexts. The phrase *divina arte* is reminiscent of *Aen.* 2.15 *divina Palladis arte.*

62 nondum radiis monstratus adulter: the asyndeton explains the amazing fact that Vulcan was willing to portray his successful rival Mars; the affair between Venus and Mars had not yet been detected. The renowned story of Mars and Venus, ensnared by Vulcan whilst in dalliance (Hom. *Od.* 8.266 f., Ov. *Met.* 4.169 ff. with Bömer ad loc., V.Fl. 2.99 f.). is briefly referred to in *Th.* 2.269–71 and 3.273 f. The obscure, if neat, phrase refers to the traditional motif of Helios perceiving the two lovers and carrying the word to Hephaestus; Hom. *Od.* 8.302 Ἠέλιος γάρ οἱ σκοπιὴν ἔχεν εἶπέ τε μῦθον, Ov. *Met.* 4.171 f. *primus adulterium Veneris cum Marte putatur / hic vidisse deus . . . furta tori furtique locum monstravit.* For 'monstrare' = 'to reveal' cf. *Th.* 8.719 f. *sed gaudia turmae / monstrabant trepidum,* Apul. *Met.* 10.22.3 (TLL s.v. 1443,61); for the passive constr. cf. Hor. *Carm.* 4.3.22 *monstror . . . Romanae fidicen lyrae.* Statius has in mind Ov. *Met.* 4.174, quoted above, where *monstravit* has the sense 'den Weg irgendwohin weisen' (Bömer ad loc.). The phrasing of the line seems to invite comparison with *Arg.* 5.349 *Colchis erat, nondum miseros exosa parentes.*

63 foeda catenato luerat conubia lecto: the strong moral disapproval conveyed by *foeda* is typical of the poet's attitude to illicit

love; cf. for instance *Th.* 7.321 f. Also in *Th.* 2.269 f. *Mavortia . . . / furta dolens* the censorious attitudes of Vulcan and the narrator can hardly be distinguished. Usually, however, the history of this love-affair is narrated in a mild and rather frivolous tone; even Verg. *G.* 4.346 *Martisque dolos et dulcia furta* is hardly denunciatory. In Hom. (*Od.* 8.335 ff.) and Ovid the gods even envy Mars: *Met.* 4.187 f. *aliquis de dis non tristibus optat / sic fieri turpis . . .* The narrator's disapproving attitude is accentuated by his selecting the punishment and humiliation of Mars to end the ecphrasis. For the use of 'conubium' to refer to illegitimate love (Ov. *Met.* 4.171 *adulterium*) cf. Ov. *Met.* 1.490 *Phoebus amat visaeque cupit conubia Daphnes*, *Th.* 7.300; in Sen. *Ag.* 1002 *coniunx* is used in the same way.

The aesthetic effect of this Golden Line ('of two substantives and two adjectives with a verb betwixt to keep the peace' (Dryden, preface to the *Silvae*) is even reinforced by the likewise corresponding alliterations of *c*, *l*, *c*, *l*. The use of the Golden Line as a device of closure, often (as here) in combination with other stylistic features, is frequent in Statius; see note on 270. Vergil more sparingly uses the device to the same effect; e.g. *G.* 1.468 and 497 rounding off the finale to *Georgics* I; (Wilkinson 1963: 216).

64–84a *Nature timorously responds to the impending epiphany of Mars (64–76). Mercury delivers Jupiter's message to Mars, who immediately obeys.*

The arrival of Mars has been carefully prepared for at the end of the preceding digression, in particular by the attention given to his portraits (60–63). In lines 64–76 Statius incorporates the traditional elements of a description of divine epiphany, for which see RE Suppl. IV. 1924.314–19 (Pfister) and comm. ad loc. The most important representatives of the *topos* in Greek literature are Hom. *hymn.* 3 (Apollo) 118 ff., 135 ff., Eur. *Ba.* 726 ff., 1084 ff., Ap. Rhod. 2.679 f. In Latin literature it is represented by the proem of Lucretius Bk. I, in the form of an *invocatio*, Verg. *Ecl.* 4.50 ff., *Aen.* 6.255 f., 7.515 f., 9.19 f., Ov. *Met.* 14.406 ff., Sil. 4.436 ff. a description similar to our passage, *Th.* 9.678 ff., 10.118 ff., 10.137 ff., *Silv.* 1.2.222 ff.

The description of our epiphany has a triadic structure: (a) 65–69 the reaction of nature (earth, water, flora, fauna and things inanimate), (b) 69–74a the description of the god and his retinue, (c) 74b–76 Mercury's fearful response to the appearance of the god.

64 f. For the (rare) use of the sequence *vix* . . . *ecce* in poetry cf. *Aen.* 12.650 *vix ea fatus erat: medios volat ecce per hostis*, V.Fl. 4.282, 7.193.

64 templorum regem: for the use of 'rex' in a poetic periphrasis denoting gods cf. Enn. *Ann.* 203 Sk. *divum pater atque hominum rex*, *Aen.* 6.106, Ov. *Met.* 7.249 *umbrarum . . . regem*, *Th.* 9.148 *memor Elysii regis . . . Tisiphone.*

64 f. ales / Maenalius: i.e. Mercury; cf. Hor. *Carm.* 1.2.42 f. *ales . . . filius Maiae*, Ov. *Her.* 16.68 *nuntius ales*, *Th.* 4.605 *deus ales*, 4.801 f. *puer ales / vertice Maenalio.* For the frequent periphrasis of the god's name see 5 n.; for Maenalus(-a) as his birth-place see also 80 n.

65 tremit ecce solum: the trembling of earth, mountains, etc., is a traditional element in descriptions of divine epiphany. In some cases the trembling is explicitly caused by the weighty footsteps of the god himself: Hom. *Il.* 13.18 τρέμε δ' οὔρεα μακρὰ καὶ ὕλη / ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος, Ap. Rhod. 2.679 f. (Apollo) ἡ δ' ὑπὸ ποσσὶν σείετο νῆσος ὅλη, id. 3.1218 (Allecto) πίσεα δ' ἔτρεμε πάντα κατὰ στίβον, Sil. 4.442 f. *quatitur Saturnia sedes / ingressu tremefacta dei.* Here and in the following passages nature, etc., trembles in awe at the epiphany of a god: Call. *Ap.* 1–8, *Aen.* 3.90 ff. *tremere omnia visa repente, / . . . totusque moveri / mons circum et mugire adytis cortina reclusis*, 6.256 f. *sub pedibus mugire et iuga coepta moveri / silvarum*, 7.515 *contremuit nemus et silvae insonuere profundae*, Ov. *Fast.* 3.329 *tremuisse cacumina silvae*, Ov. *Met.* 4.486 f. *postes tremuisse feruntur / Aeolii*, Sil. 2.544 f. *tremuitque repente / mons circum*, *Th.* 9.680 f. *tremescit / silva deam.* For nature's emotional responses, a favourite motif of Statius, see Duncan (1914: 65).

Lines 65–69 will be echoed by the earthquake at the end of our book; see notes on 65 f., 69.

65 f. mugire refractis / corniger Hebrus aquis: the 'historic' infinitive is borrowed from *Aen.* 6.256. For 'mugio' in similar contexts cf. further Ov. *Met.* 14.409 *et lapides visi mugitus edere raucos.* Possibly this use is inspired by Hom. *Il.* 5.749 αὐτόμαται δὲ πύλαι μύκον οὐρανοῦ (at the approach of Hera); see note on 68 f. The verb, indicating an omen, is also used of rivers in Sil. 8.629 f. *fundoque imo mugivit anhelans / Aufidus* and *Th.* 7.419 f. *mugire potentem / Inachon.* In our passage this 'topical' use of *mugire* is explicitly connected with the likewise traditional concept of a river-god as a bull, for which cf. Hom. *Il.* 21.237 (Xanthus) μεμυκὼς ἠύτε ταῦρος, Verg. *G.* 4.371, *Aen.* 8.77, Hor. *Carm* 4.14.25, Ov. *Met.* 13.849, *Th.* 2.217 f., 7.419 f., Bömer on Ov.

Fast. 3.647, RE 22.503 (Wüst). Gaymann (1898: 18) points out that the literary tradition is dominant in the continuance of this concept, as only rarely after Hellenistic times were river-deities depicted as bulls in art.

The interpretation of *refractis aquis* is disputable. The interpretations given by Bindewald ('und brüllend schwillt der gehörnte / Hebrus über die Ufer') and Mozley ('stays his torrent's flow') are rightly rejected by Håkanson (1973: 49). In his opinion *mugire* refers to the water, not to the river-god, and is to be explained by *refractis aquis*. Håkanson takes 'refringo' as equivalent to the use of 'frango' in contexts of water's violent flow among cliffs and stones, 'to churn up'. Although the swelling of a river for supernatural reasons does occur in for instance Apoll. Rhod. 2.680 κλύζεν δ' ἐπὶ κύματα χέρσῳ, *Th.* 9.225 f., *Ach.* 1.102 f., the distinction made between the river-god and the water is, in my opinion, a vain attempt to rationalize the phenomenon here described; as in 315 ff., 424 ff., 800 f., the river-god and his stream are one and the same. 'Refringo' is usually applied to the (violent) opening of doors, etc.: Enn. *Ann.* 226 Sk. *belli ferratos postes portasque refregit*, Ov. *Met.* 6.597, V.Fl. 1.595, 8.322, *Th.* 1.378 f. *prono virgulta refringit / pectore*, 4.139, *Silv.* 4.6.67. In our passage the verb is therefore best understood as referring to the river-god breaking through his own 'surface'. In choosing 'refringo', in itself a verb of violence, Statius may have thought of the river Hebrus as ice-bound, a conventional feature in Roman descriptions of the river; cf. Hor. *Ep.* 1.3.3 *nivali compede vinctus*, Verg. *Ecl.* 10.65. In Sil. 4.43 ff., a passage which is similar in other respects, the river's reaction is quite different, *ripasque relinquit, / audito curru fontique relabitur amnis*; cf. also *Th.* 7.800 f. Statius' lines have been imitated by Dante, *Inf.* IX 64–65 (!): 'E già venìa su per le torbide onde / un fracasso d'un suon, pien di spavento, / per cui tremavano amendue le sponde'.

66 f. quod pecus utile bello / vallem infestabat: 'pecus' is used for 'horses' also in Sen. *Phaedr.* 1088, *Th.* 1.275 f. *Geticoque pecus stabulare sub Haemo / dignius*, 6.348; cf. Verg. *G.* 3.72 *pecori . . . equino*. The phrase *vallem infestabat* is rightly explained by Barth's VS as 'quia indomiti adhuc erant'. Thracian horses are renowned as bellicose steeds from Homer onwards: *Il.* 10.434 ff., 559, 13.4, 14.227. Possibly *infestabat* alludes to the notorious man-eating horses of the Thracian king Diomedes, son of Mars; see Heuvel on 1.275, Lucr. 5.29 f. *et Diomedis equi spirantes naribus ignem / Thracis Bistoniasque plagas atque Ismara propter?*

The valley of the Hebrus is explicitly identified in *Ach.* 1.476 *Haemoniis sub vallibus*, V.Fl. 2.515 *convallibus Hebri.*

67 trepidas spumare per herbas: similar reactions on the part of animals to approaching deities are mentioned in *Aen.* 6.257 *canes ululare per umbram*, Ov. *Met.* 14.410 *et latrare canes*, *Th.* 9.150 f. *subitusque cucurrit / sudor equis sudorque viris.* 'Spumare' is used of epic horses in *Aen.* 6.881 (see Austin's note), Luc. 6.399; in Enn. *Ann.* 539 Sk. *spiritus ex anima calida spumas agit albas* the foaming is a sign of excitement; here the agitation of the horses is to be explained by the epiphany of the war god. *Trepidas* also should be understood as a fearful reaction to his approach; cf. *Aen.* 6.800 *et septemgemini turbant trepida ostia Nili* (at the prospect of the advent of the future god Octavian, *Th.* 3.186 *trepido de monte*, 8.348, 11.256 *horret ager, trepidaeque exspectant proelia valles.*

68 signa adventantis: cf. *Aen.* 6.258 *adventante dea*, 798 *huius in adventum.*

68 f. clausaeque adamante perenni / dissiluere fores: *adamas* typifying durability and inexorability is often used in connection with the Underworld (cf. Hom. *Il* 9.158 'Αΐδης... ἀδάμαστος): Theocr. 2.33 f. τὺ δ', Ἄρτεμι, καὶ τὸν ἐν Ἅιδα / κινήσαις ἀδάμαντα καὶ εἴ τί περ ἀσφαλὲς ἄλλο, *Aen.* 6.552 *solidoque adamante columnae*, Prop. 4.11.4 *non exorato stant adamante viae.* Our phrase reduces Vergil's description of the gates in *Aen.* 7.609 f. *aerei claudunt vectes aeternaque ferri robora*; the phraseology seems to be conflated from Ov. *Met.* 4.453 *carceris ante fores clausas adamante sedebant* (of the Furies) and ibid. 15.813 *incisa adamante perenni fata* (the archive in Hades). 'Dissilio' ('to spring apart'), first in Lucr. 1.385, is used of the earth in *Th.* 7.816 f. *humus ore profundo / dissilit*; again in Ps. Ruf. *in Am.* 8.1, Val. Cem. *hom.* 9.3 (TLL s.v. 1470,38 ff.). The so-called 'perfect of instantaneous happening' may be remembered from the mysterious opening in *Aen.* 6.81 f. *ostia iamque domus patuere ingentia centum / sponte sua.*

The traditional motif of doors opening automatically at the approach of a god is first found in Hom. *Il.* 5.749 (Hera passing through the gate of heaven) (= *Il.* 8.393) αὐτόμαται δὲ πύλαι μύκον οὐρανοῦ; in Call. *Ap.* 6 f. the doors are urged to open spontaneously (Apollo) αὐτοὶ νῦν κατοχῆες ἀνακλίνασθε πυλάων, / αὐταὶ δὲ κληῖδες. For this theme of the miraculous *Türöffnung* see Kroll (1932: 480–86), Weinreich (1929: 239–41), McKay (1967: 184–93), 412n.; for inversions of the theme see Fr. Williams (1977: 289–91) and 407n. Further material is added

by Keudel (1970: 115 f., Claud. *Stil.* 2.443 f., III *Hon.* 169), White (1977: 13, Theocr. *Id.* 24), Verdenius (1977: 287 f., Parm. B. 1.17 f.); Austin on *Aen.* 6.81 quotes Ach. Tat. 8.6.13 and *Acts* 12.10. Cf. further V.Fl. 1.836 *rara et sponte patet* and *Silv.* 4.1.44 f. The gates opening at the return of Mars hints at the famous ritual opening/closing of Janus' temple, for which see Fordyce on *Aen.* 7.607 ff.

69 f. Hyrcano in sanguine pulcher / ipse subit curru: *in sanguine*, echoeing 12 (see note), is probably coined on the analogy of *in* with abl. denoting the wearing of clothes, the bearing of weapons, etc. (TLL s.v. *in* 784,16 f., OLD s.v. 36); cf. Cato *orat.* 221 *fures publici in auro atque in purpura* (sc. *aetatem agunt*) and 669n. *Silv.* 4.4.70 provides a close parallel, *propriis tu pulcher in armis*; also 604, 669. 'Pulcher' ('glorious') is also applied to Mars in Sil. 5.558 *pulchro Mavorte accensus in iram* and is not unusual in the context of war; cf. *Aen.* 9.684 *pulcher . . . armis*, *Th.* 3.269, 8.402, 10.628. For Mars' chariot cf. V.Fl. 3.83 f., Sil. 4.430 ff. and 31 n. The line as a whole recalls Hes. *Sc.* 194 f.

70 f. diraque adspargine latos / mutat agros: Mars is covered with blood which, during his ride, he scatters liberally on to the fields. This somewhat odd phrase may be illustrated from Ov. *Met.* 3.86 (*sanguis*) *virides adspergine tinxerat herbas* and, more explicitly, ibid. 4.125 f. *arborei fetus adspergine caedis in atram / vertuntur faciem.* For 'mutare' ('to change in outward appearance') cf. Verg. *Ecl.* 4.44 *croceo mutabit vellera luto*, Luc. 7.537 *non alio mutentur sanguine fontes*, *Th.* 2.671 f. *clipeum . . . / mutatum spoliis*; see also the note on 205 f. The phrase *mutat agros* is taken from V.Fl. 6.443; cf. further *Th.* 12.656 f. For *latos* = *late* cf. Enn. *Ann.* 375 Sk. *litora lata sonunt.*

71 spolia a tergo flentesque catervae: Mars is represented here as a triumphant Roman *imperator.* Spoils and prisoners of war were mentioned in 55 f.; the repetition perhaps reinforces the illusion of reality in that passage.

72 dant silvae nixque alta locum: the phrase is imitated from *Aen.* 7.676 f. (Centaurs on the march) *dat euntibus ingens / silva locum et magno cedunt virgulta fragore* and V.Fl. 4.405 *dant pavida alta viam*, where *alta* is sb. (see also 75 n.).

72 f. regit atra iugalis / sanguinea Bellona manu: the war-goddess Bellona already occurs in Pl. *Amph.* 43 *Neptunum Virtutem Victoriam Martem Bellonam.* She is mentioned, together with Mars, in Decius'

formula of *devotio* (Liv. 8.9.6); in 296 B.C. a temple is voted her by Appius Claudius in the Campus Martius. From the first century onwards this goddess becomes associated with the Greek Enyo (cf. Hom. *Il.* 5.592 f.) and the Cappadocian goddess Ma: see Smith on Tib. 1.6.43 f., Fordyce on *Aen.* 7.319. In the *Aeneid* she plays a minor part; in 7.319 she is mentioned by Juno, in 8.703 she is depicted as taking part in the battle of Actium, together with Mars, Dirae and Discordia, *quam cum sanguineo sequitur Bellona flagello*, which is the ultimate source of our line. Vergil's line was rephrased in Luc. 7.568 (Caesar) *sanguineum veluti quatiens Bellona flagellum*, perhaps inspired by Seneca's misquotation (?) in *De Ira* 2.35.6 *sanguineum quatiens dextra Bellona flagellum*; see Reynolds (OCT) ad loc., Fraenkel (1970: 25 f.), Lebek (1976: 24 ff.). The mention of her blood-stained hand here, repeated in *Th.* 9.297 *sanguinea B. manu*, is probably taken from Sen. *Ag.* 81 f. *sequitur tristis / sanguinoenta Bellona manu*, in which line both *Aen.* 8.703 and Ov. *Met.* 1.142 f. (mankind) *prodit bellum . . . / sanguineaque manu crepitantia concutit arma* are imitated. This gory detail is a variation upon her brandishing a lash in *Aen.* 8.703, which is replaced by *cuspide* in 74.

The qualification *atra* is frequently applied to the Furies (*Aen.* 7.329, Ov. *Her.* 11.103, Sil. 2.529, *Th.* 11.75), who are also traditionally equipped with a lash; cf. *Aen.* 6.570, 7.451, Sen. *Ag.* 760, Sil. 2.529 f. For its usual association with death see 159n. For Bellona acting as Mars' charioteer cf. also Sil. 4.438 f. *frenisque operata regendis / quadriiugos atro stimulat Bellona flagello* and *Th.* 3.429 f.

'iugales' is first used as a substantive in *Aen.* 7.280. Statius uses the word 12 times; cf. 7.743 and 790.

73 f. longaque fatigat cuspide: the spear is substituted for the lash with which she is more usually provided. The phrase is reminiscent of *Aen.* 9.609 f. *versaque iuvencum / terga fatigamus hasta . . .*, where Numanus contrasts the manly training of the Rutulians with that of the Trojans.

74 deriguit visu Cyllenia proles: this physical reaction to fear mirrors both Calypso's reaction to Hermes' message in *Od.* 5.116 ῥίγησεν δὲ Καλυψώ, a passage further imitated in 77–80, and Aeneas' reaction to Mercury in *Aen.* 4.279 *aspectu obmutuit amens*. The wording of the phrase is borrowed from *Aen.* 3.308 *deriguit visu in medio, calor ossa reliquit*, where the reaction of Andromache to the sudden appearance of Aeneas is described, from *Aen.* 4.258 *Cyllenia proles* and Valerius' imitation 4.141 *obstipuit visu Nonacria proles* (reaction of Echion, son of Hermes); see notes on 39, 75. The expression *deriguit visu*, coined

by Vergil, is a faithful rendering of Homer's formulaic ῥίγησεν τε ἰδών (*Il.* 4.279, etc.). Fear is a common reaction in similar contexts see Pfister (RE Suppl. 4 (1924) 314 ff.), Bömer on Ov. *Fast.* 3.331. The circumlocution *Cyllenia proles*, derived from *Aen.* 4.258 is also used in Ov. *Ars* 3.725, Petr. 124.269, *Th.* 1.293, Sil. 13.630, and, in reversed order, *Silv.* 2.1.189, V.Fl. 1.436; see Korn on V.Fl. 4.141b.

75 submisitque genas: 'cast down his eyes' (Mozley). According to TLL s.v. 1767,63 ff. 'genae' is poetical for 'eyes' since Prop. 3.12.26, but see Skutsch on Enn. *Ann.* 546 *pandite sultis genas.* In Statius the noun frequently has this sense; see Mulder on 2.232, Williams on 10.689 and 359 n. For this use of 'submitto' cf. *Aen.* 12.807 *summisso . . . vultu,* Suet. *Aug.* 79.2 *quasi ad fulgorem solis vultum summitteret, Calig.* 36.2. In Ov. *Fast.* 371 f. the people of Rome react to the 'epiphany' of the shield of Mars in the same manner, *submisere oculos cum duce turba suo*; Bömer ad loc. translates 'richtete das Volk die Blicke aufwärts', ascribing a most exceptional, and indeed unlikely, meaning to the verb.

75 f. ipsi reverentia patri, / si prope sit: Alton (1923: 182) proposes a comma after *prope*, on the assumption that ellipse of a subjunctive form in the main clause is not found in Statius; see however *Th.* 1.275, 573, 2.430, 436, 653, *Silv.* 2.1.82, 3.3.26, Winter (1907: 11), Mulder on 2.430. 'Reverentia', rare before Ovid, transforms V.Fl. 4.146 f. (see 74 n.) *non hic ullos reverentia ritus / pectora*, where it is a participle; cf. also V. Fl. 5.597.

76 dematque minas nec talia mandet: the threats are mentioned in 29 ff., the commands in 27 f.

77–81: The framing of Mars' question and his surmise as to the reason for Mercury's coming elaborate upon Calypso's words of welcome to Hermes in *Od.* 5.87 ff. (Juhnke 1972: 114) τίπτε μοι, Ἑρμεία χρυσόρραπι, εἰλήλουθας, / αἰδοῖός τε φίλος τε; πάρος γε μὲν οὔ τι θαμίζεις!

77 quod Iovis imperium, magno quid ab aethere portas? for this use of anaphoric questions see Bömer on Ov. *Met.* 5.13 *quid facis . . .? quae te, germane . . .?* 'Portare' for conveying a message is not recorded before *Aen.* 9.312 *multa patri mandata dabat portanda.* The phrase *Iovis imperium* is formulaic (*Aen.* 5.747, *Th.* 1.197, 2.20); for the use of the singular see Heuvel on 1.197.

78 occupat Armipotens: for the rare use of 'occupare' = 'to be the first to speak', cf. Hor. *Sat.* 1.9.6 *numquid vis? occupo, Th.* 7.538,

Ach. 1.318, Gell. 3.1.4. In Hor. *Ep.* 1.7.66 *Volteium . . . Philippus occupat* the sense is illustrated by the subsequent words *et salvere iubet prior*; the verb is combined with *prior* in Sil. 15.32, *Th.* 12.148, *Ach.* 1.711 (TLL s.v. 390,32–39). *Armipotens* as a sb. denoting Mars is used in Ov. *Fast.* 5.559, in Statius only here; cf. further V.Fl. 3.253. As an adj. it is applied to Minerva in Acc. 127R^2, to Mars in Lucr. 1.33, *Aen.* 9.717.

neque enim . . . germane: imitated from Hom. *Od.* 5.88, quoted above; like Calypso, Mars immediately understands that Mercury has something of import to say.

78 f. hunc . . . sub axem / sponte venis hiemesque meas: for 'axis' indicating a part of the heavens and the land immediately beneath, see note on 7 f.; *sub axem* and *hiemesque meas* may be taken as a hendiadys, 'to my wintry regions'. For 'hiems' indicating the climate of northern regions cf. Varro *R.* 1.2.4, Verg. *G.* 3.356, Sen. *Dial.* 1.4.14, Luc. 4.107, V.Fl. 6.335 *has hiemes, haec saxa . . ., Martis agros* (TLL s.v. 2777,54 ff.).

79 f. roscida iuxta / Maenala et aestivi clementior aura Lycaei: a conspicuous imitation of Verg. *Ecl.* 10.15 *Maenalus et gelidi fleverunt saxa Lycaei.* Statius replaces *gelidi* with *aestivi*, which better suits the contrast made by Mars. Vergil's line was imitated previously by Ov. *Met.* 1.216 f. *Maenala transieram latebris horrenda ferarum / et cum Cyllene gelidi pineta Lycaei*, the only instance of Maenalus in a non-idyllic context (Bömer ad loc.). Statius' line was in its turn imitated by Claud. *Cons. Olyb. et. Prob.* 272 *liquidi clementior aura Favoni.* The combination of Mt. Maenalus with Mt. Lycaeus indicating Arcadia also occurs in Verg. *G.* 1.16 f. The comparative *clementior* marks the contrast with *hiemes* in the preceding line. For plur. *Maenala* cf. Verg. *Ecl.* 10.55, *Th.* 4.285 and see Bömer on *Fast.* 5.89. For the sense of *roscida Maenala* cf. *Aen.* 7.683 f. *roscida rivis / Hernica saxa.* TLL s.v. 750,32 rightly interprets *iuxta* as 'fere i.q. praesto, in promptu est'; cf. Pers. 6.52 *exossatus ager iuxta est, Silv.* 5.2.64 *nec genitor iuxta.*

81 nec longa moratus: the use of *longa* = 'longe' with 'morari' is not recorded before Statius; cf. *Th.* 2.141, 12.358, *Silv.* 1.2.217, 3.3.164 (TLL s.v. *moror* 1501,9 f.). Cf. also the use of *longum* in *Silv.* 3.2.58. The adverbial use of *plura* and *multa* is much commoner in verse; cf. Lucr. 1.398, *Aen.* 3.610, 5.381. For the general poetic avoidance of adverbs see Priess (1909), Håkanson (1986).

The narrative economy is notable; in contrast to *Od.* 5.97–115 and

Aen. 4.271 ff. Jupiter's orders are not repeated and Mars, without any comment, acts immediately; see the introd. note to 34–39. Mars' readiness to obey is also stressed by his taking over the reins from Bellona, as may be inferred from 83; cf. further 3.260 ff.

82 sicut anhelabant: (*sic*)*ut* denoting an unchanged condition of the subject in a new state of action is usually found with *esse*; cf. Ov. *Met.* 3.178, Luc. 2.365, *Th.* 3.680, 7.151, 820, 8.165, 11.55. Other combinations are found in Curt. 4.14.9, Suet. *Claud.* 9.1 *praecipitatum in flumen, sicut vestitus advenerat.*

82 f. iuncto sudore volantes / Mars inpellit equos: Lactantius, followed by Barth and Am. Lem., interprets *iuncto sudore* as 'iterato: prioris et sequentis laboris'. More probably, however, the phrase expresses the combined efforts of the *iugales* (72); expressions such as *Aen.* 5.157 f. (boats in a race) *iunctisque feruntur / frontibus* and Sil. 4.372 *iunxere gradus* are comparable. One might take *impellit* as 'compel to go, drive', *volantes* as a 'proleptic' participle. In the economy of the passage, however, it seems more fitting to take the phrase as 'urging on the (already) flying steeds'. Hill's suggestion to read *volentes* is gratuitous; 'volare' is applied to horses in Verg. *G.* 3.194 and in *Aen.* 12.334 the verb is also used of the swiftness of Mars' steeds.

83 resides in proelia Graios: the reading of the MSS D and ω, *residesque*, is rejected by Sandström (1878: 53); Hill, however, remains doubtful. This reading could perhaps be explained as a reminiscence of *Aen.* 6.813 f. *residesque movebit / Tullus in arma viros.* As it seems unlikely, however, that the events to be recounted in 135 ff. are anticipated here, *resides* (P) should be preferred. 'Reses' with *in* + accus. occurs only here; cf. *Th.* 7.285 *bellorum resides.* This exceptional use of 'reses' with '*in* finale' (TLL s.v. *in* 764,48 ff.) is to be explained by the analogy of the construction with adjectives expressing a tendency to change into another condition, e.g. 'praeceps', 'pronus'. Cf. also Germ. *fr.* 3.113 *lentior in pluvios, Aen.* 5.402 *acer Eryx in proelia,* 11.736 *at non in Venerem segnes nocturnaque bella*; K.-St. I, 566.3b. For the supposed sluggishness of the Argives cf. *Th.* 3.231 *exturbent resides frenos* with Snijder's note and my note on 1.

84b–89 *Jupiter's diminishing rage is compared to the gradual calming of the sea in the wake of a storm.*

84 vidit pater altus: *altus* of course is a traditional epithet for

Jupiter who is thus characterized in e.g. *Aen.* 12.140, *Th.* 3.317, 5.394. But here the literal meaning is predominant, as in *Aen.* 11.726 *observans oculis summo sedet altus Olympo,* V.Fl. 2.304, *Th.* 11.119 *ut summo vidit pater altus Olympo.*

84 f. irae / iam levior tardo flectebat pondere vultum: The line poses three problems: the meaning of *flectebat vultum,* the reading *ira* (P, ω) / *irae* (Peyraredus) and the meaning of *tardo pondere.*

Imhof defends MSS *ira* and suggests reading 'ira . . . tarde flectebat pondera vultus'; he interprets 'pondera vultus' as 'drohenden Ernst des Gesichts', 'flectebat' as 'stimmt um'. The phrase *vultum flectebat* can be interpreted as (a) 'avertere' (TLL 895,45 ff.), as *Aen.* 4.369 *num lumina flexit,* Ov. *Met.* 4.265 *vultusque suos flectebat ad illum, Th.* 11.335, *Ach.* 1.795; (b) 'mitigare' (TLL 895,37 ff., OLD 10), as Tac. *Hist..* 2.46 *ut flexerat vultum aut induraverat Otho, clamor aut gemitus*; (c) 'mutare' (TLL 896,45 ff.), cf. Sen. *Cons.Marc.* 6.15.3 *non flexit vultum Tiberius.* Mozley's 'let his head sink', also Lesueur, cannot be paralleled. Of these interpretations (a) is attractive and perhaps better accounts for *tardo pondere* (below); cf. Hom. *Il.* 13.3 αὐτὸς δὲ πάλιν τρέπεν ὄσσε φαεινώ. But (b) and (c) would better fit the simile 86 ff., Jupiter's relaxing face being compared to the calming of the sea.

The precise meaning of *tardo pondere* is difficult to understand. Barth's interpretation 'cum nullo impetu, sed divina gravitate' suits *flectit* = 'avertit'; for this fig. use cf. Manil. 5.451 *vultus componit pondere mentis* and, perhaps, Ov. *Met.* 11.618 (Somnus) *tardaque deus gravitate iacentes / . . . oculos tollens.* If taken in a concr. sense, *tardo pondere* is abs.abl. Hillen (p. 111) compares Sen. *Her.O.* 1284 *latus alterno pondere flectit,* where *pondus* = 'pondus capitis', and *Her.F.* 1045 *fessa cervix capite summisso labat.* To these parallels add Verg. *G.* 3.524 *ad terramque fluit devexo pondere cervix.* As in Sen. *Her.O.* 1284 and *Th.* 7.20 f. *orbe recusso discus,* there may by a connection between *pondere* and *vultus* = 'the mass of his face'.

The question of whether *ira* or Jupiter is the subject of *flectebat* is a difficult one to answer. Lesueur places *ira . . . levior* in parentheses, but breaking up the sequence *vidit et . . . flectebat* seems unlikely. If Jupiter is taken as subject, the conjecture *irae,* being a 'freie Genitiv der Beziehung' (LHS 79), is comparable with Sil. 2.102 *opum levior*; in that case, *ira* may also be retained, if taken as an abl., for which cf. Sil. 12.424 f. *nihilo levior nec parcior ira* (Gronovius suggests reading *irae,* followed by Delz), 12.563, *Mor.* 80. On the other hand, the phrase

ira iam levior suits the point of comparison in the subsequent simile better, the image of the gradual abatement of a storm at sea being used to illustrate Jupiter's diminishing rage; this argument, in my opinion, adds considerable weight to the case for the MSS tradition.

The theme treated in lines 84 ff. provides the episode with a cyclical structure; see introductory note to 1–89.

86–89 In these lines the slowly abating anger is compared to the sea gradually coming to rest after the worst of a storm has passed. As so often in Statius, the simile marks the end of the episode (1–89); for this use of the simile as a device of closure cf. lines 139 ff., 223 ff., 393 ff. 436 ff., 529 ff., 560 ff, 625 ff., 791 ff. Together with the markedly episodic composition of the *Thebaid*, this structural use of the simile goes a long way towards explaining the astonishing number of epic comparisons, 193 in total, constituting no less than one-twelfth of the work as a whole, i.e. one simile per 50 lines. The *Iliad* contains 202 comparisons (one per 75 lines), the *Odyssey* 80 comparisons (one per 150 lines), the *Aeneid* 116 comparisons (one per 80 lines). The stylistic use of the simile as a closing device does occur in Vergil, but to a much lesser extent. Statius seems to follow Homer's favoured practice of employing similes to mark the end of a given episode, and indeed of descriptions of individual contests within a battle; see Webster (1958: 230 f.), Scott (1974: 33 ff.).

The simile used here bears strong resemblance to that in *Th.* 1.479 ff., where the softening of savage hearts is likened to the calming of the sea in the wake of a storm: *ventis ut decertata residunt / aequora, laxatisque diu tamen aura superstes / immoritur velis.*

The immediate source of this 'psychological' comparison cannot be established with certainty, but the illustration of the process of emotional change with sea imagery is a favourite since Ov. *Fast.* 2.775 ff. *ut solet a magno fluctus languescere flatu, / sed tamen a vento, qui fuit, unda tumet, / sic, quamvis aberat . . . praesentia formae, / . . . manebat amor.* Barth refers to Luc. 5.216 ff. (Phenomoe being in the process of recovering from possession by Apollo) *nec fessa quiescunt / corda, sed ut tumidus Boreae post flamina pontus / rauca gemit, sic muta levant suspiria vatem.* Even more influence should be attributed to the comparisons in Sen. *Her. F.* 1089 ff. (imitating *Fast.* 2.775 ff., Fitch) *nec adhuc omnis / expulit aestus, sed ut ingenti vexata noto, servat longos unda tumultus / et iam vento cessante tumet* and *Her. O.* 710 ff. (Deianeira) *ut fractus austro pontus etiamnum tumet, / quamvis quiescat languidis ventis dies, / ita mens adhuc vexatur excusso metu.*

Statius elaborates this concept of the calming sea with the following details: the ships are not yet totally rigged after the storm, the sailors still holding their breath from fear; these additions serve to emphasize the gradual transition from anger to calm. Statius in his turn is closely imitated in Claud. *In Rufin.* 1.70 ff. *ceu murmurat alti / impacata* (v.l. *implacata*) *quies pelagi, cum flamine fracto / durat adhuc saevitque tumor dubiumque per aestum / lassa recedentis fluitant vestigia venti.*

Structurally the simile imitates Jupiter putting Hercules to sleep in *Arg.* 4.20 f. *tandem fessis pax reddita silvis / fluminaque et vacuis auditae montibus aurae.*

86 f. ruit debellatasque relinquit / Eurus aquas: Lactantius interprets *ruit* as 'cadit vel desinit flare', followed by Barth (who prefers *redit* 'ex optimis membranis'), Imhof, Bindewald and Mozley ('sinks to rest'). This interpretation is, however, unconvincing, the meaning given being totally foreign to the verb. On the contrary, 'ruo' is often used for the precipitate descent of storms: *Aen.* 1.85, 5.695 f. *ruit aethere toto / turbidus imber aqua,* Man. 4.591 *asper ab axe ruit Boreas, fugit Eurus ab ortu,* Plin. *Nat.* 2.103 *decidunt imbres, . . . ruunt grandines,* Sil. 9.491 ff. *ventis positus custos, cui . . . / . . . caelumque ruentes / Eurique et Boreae parent* (see Spaltenstein); cf. also Verg. *G.* 1.313 *ruit imbriferum ver, Aen.* 2.250 *ruit Oceano nox.* Therefore *ruit* and *relinquit* refer to the beginning and end of the storm respectively, and in a most succinct manner. For 'debellare' used figuratively see Hall on Claud. *Rapt. Pros.* 3.79. The verb is first recorded in *Aen.* 6.853 *parcere subiectis et debellare superbos*; Austin's remark ad loc. 'the compound implies carrying war through to its due end (and so establishing peace)' is confirmed by *pax ipsa tumet* (87). For the conventional metaphor cf. *Aen.* 1.82 ff., Ov. *Met.* 11.488 ff., *Th.* 1.479 f. *ventis ut decertata residunt / aequora . . .*

87 pax ipsa tumet: Barth 'elegantissima haec sunt et pretium poetae manifestant'. The phrase refers to the interlude during which the storm has left triumphantly and the defeated sea is still swollen; cf. Luc. 5.217 (*tumidus*), Sen. *Her. F.* 1090 f. (*tumultus; tumet*) and *Her.O.* 710 (*tumet*). The oxymoron *pax tumet* is based upon the metaphorical use of the verb in phrases such as Cic. *Att.* 14.4.1 *tument negotia,* Verg. *G.* 1.465 *operta tumescere bella,* Ov. *Her.* 7.121 *bella tument* and perhaps owes to Sen. *Thy.* 960 *cum sine vento tranquilla tument.* Within the metaphor of war between the forces of nature *pax* has been carefully chosen; it is also applied to the stillness of seas, winds etc. in Lucr. 5.1230 *ventorum . . . paces,* Ov. *Ep.* 18.205, 19.207, Germ. *Arat.* 404 *ne pacem*

pelagi solvat violentior auster, V.Fl. 4.20 *tandem fessis pax reddita silvis, Silv.* 3.2.88 *quae pax Carpathio,* Sil. 7.258 *sensim infusa tranquilla per aequora pace* (TLL 870,24 ff.).

pontumque iacentem: 'iaceo' is not infrequently used of a sea that is (or becomes) calm: Ov. *Met.* 11.747 *tunc iacet unda maris* (after the storm), Luc. 3.523 f. *et posito Borea pacemque tenentibus Austris / servatum bello iacuit mare,* 5.434 *aequora lenta iacent;* cf. Ael. *NA* 15.5 τοῦ κύματος κειμένου. Here, moreover, the verb fits well with the military metaphor of the defeated sea; cf. Hor. *Saec.* 51 *iacentem lenis in hostem* (TLL 27,82 ff.).

88 exanimis iam volvit hiemps: for personifying *exanimis* cf: *Priap.* 73.3 (*mentula*), *Th.* 12.418 (*favillae*), TLL s.v. 1173, 57–62. The qualification of the dying storm is appropriately chosen by virtue of its etymology 'breathless'. The physical phenomenon is mentioned in Sen. *Brev. Vit.* 10.2.3 *velut in profundo mari, in quo post ventum quoque volutatio est,* V.Fl. 1.652 ff.; cf. also *Th.* 1.480 f. *laxatisque diu tamen aura superstes / immoritur velis. Exanimis iam* corresponds to *iam levior* in the narrative.

88 f. nondum arma carinis / omnia: the use of *arma* for non-military equipment (cf. ὅπλα) is first recorded in Vergil, but *armamentum* as a nautical term is already found in Pl. *Mer.* 192; for *arma* = 'tackle' of a ship cf. *Aen.* 5.15, 6.353, *Th.* 10.186. At the beginning of the storm the sails have been furled; compare the description in Ov. *Met.* 11.482 f. *"ardua iamdudum demittite cornua" rector / clamat "et antemnis totum subnectite velum", Aen.* 5.15 *colligere arma iubet, Th.* 1.480.

89 nec toto respirant pectore nautae: for 'respirare' ('be relieved, breathe again') cf. Ter. *Hau.* 241, Cic. *Fam.* 6.2.2, Sil. 14.628 *auditis . . . tubarum respirant laeti clangoribus.*

90–144 The games at Nemea having come to an end, Adrastus prays to Archemorus for help and promises him divine honour after the defeat of Thebes; the Nemean Games will be instituted to celebrate the memory of the future god (90–104). Mars arrives at the shore of Corinth and sends Pavor ahead with the aim of bringing about the precipitate departure of the Argives (105–30). In the throes of panic the army hurriedly strikes camp; the departure is compared to that of ships leaving harbour at the first sign of a favourable wind (131–44).

This second episode of Book VII concentrates on the events at Nemea. From Adrastus' prayer it is apparent that the Argives have never had any intention of prematurely ending the war against Thebes, with the exception of Amphiaraus' prayer in *Th.* 5.743–45; cf. *nunc festina cohors* (100), 6.914–19. Divine intervention serves only to speed up their departure; gods and mortals share similar destructive aspirations in the *Thebaid.* See Ahl (1966:43), Vessey (1971:375).

In his description of Pavor Statius not only borrows from Vergil's Fama and Allecto, but also abstracts from Ovid charactertraits pertaining to Morpheus, see comm. ad loc. In combining these traditional ingredients Statius creates an impressive allegory of mortal panic.

Pavor's intervention brings about a frenzied advance. The resumption of the march marks the end of the Nemean episode, on the human level, just as Bacchus' yielding to Fate in the following episode marks the final eclipse of divine hindrance. As in the preceding episode, the description of the events at Nemea is brought to a close, and confirmed as a subordinate unity, by means of an epic simile.

The simile serves as counterpart to *Th.* 4.24 ff., where the departure of the army from Argos is compared with a ship leaving harbour, the point of comparison there being the grief of the soldiers and of those left behind on the shore.

90–104 *Adrastus prays to Archemorus, promising him divine honour after the defeat of Thebes.*

The first lines of the episode serve as a 'Leitzitat' recalling the end of the games in honour of Patroclus in *Il.* 24.1 f. λῦτο δ' ἀγών, λαοὶ δὲ θοὰς ἐπὶ νῆας ἕκαστοι / ἐσκίδναντ' ἰέναι (Juhnke 1972: 115, n. 269). The scene as a whole bears a resemblance to *Aen.* 5.72 ff., Aeneas pouring libations and addressing his father's shade; see notes on 91, 92 and 93 f.

90 finierat pugnas honor exequialis inermes: as the next words – *necdum aberant coetus* – show, the phrase indicates that the funeral rites as a whole, i.e. both the ceremonies at the tomb and the games, have come to an end. As in *Iliad* Bk. 23 and *Aeneid* Bk. 5, the 'Nemean Games' have been held after the ceremony; cf. *Th.* 6.2 f. and Williams' note on *Aen.* 5.42 f. In *Th.* 6.925 Adrastus' ominous bow-shot is said to be the final honour to the tomb, *tumulo supremum hunc addere honorem.* Consequently, the games forming part of the obsequies as a whole, *honor*

is presented here as bringing (the last part of) its own ceremony to a close.

For *pugnas inermes* indicating sporting contests cf. *Th.* 6.249; *exequialis* is first recorded in Ov. *Met.* 14.430 (*carmina*), in Statius also *Th.* 6.123, 11.610.

The beginning of the new episode is marked by the use of the pluperfect at the beginning of the line (cf. 145 and 471) and the chiastic arrangement of epithets and nouns.

91 necdum aberant coetus: i.e. the multitude assembled following rumours of the sporting contests; cf. *Th.* 6.249 ff. and *Aen.* 5.107 *laeto complerant litora coetu.* The phrase deliberately inverts the line of Homer quoted above.

cunctisque silentibus: before a sacred ritual the priest requests the people to say nothing unfavourable, as for instance Hor. *Carm.* 3.1.2, *Aen.* 5.71 *ore favete omnes*; such a religious formula is implied here.

92 vina solo fundens: for the pouring of libations at a funeral to the dead cf. Hom. *Il.* 23.220 f. οἶνον ἀφυσσόμενος χαμάδις χέε, Verg. *Ecl.* 5.71, *Aen.* 3.66 f., 301 ff., 5.77 f. *hic duo rite mero libans carchesia Baccho / fundit humi*, 5.98, V.Fl. 5.192 (see 100n.). The spirit of the departed was supposed to partake of the offerings. For the poetic plural *vina* see Löfstedt *Synt.* I,27 ff., Williams on *Aen.* 5.98.

93 f. da, parve, tuum trieteride multa / instaurare diem: 'dare' with inf. = 'to grant' occurs in poetry since Lucr. 6.1227: *Aen.* 6.697 *da iungere dextram*, *Th.* 1.177 f., 5.111, 343, 465 f., 6.114 f., 7.101; for *da* with inf. cf. further 9.624 f., *Ach.* 1.74, V.Fl. 1.604 f. (TLL s.v. 1688,59 ff.).

In Cic. *Att.* 13.42.2 *diem meum* means 'my birthday'; here, however, the day of Archemorus' death is indicated, which is to be celebrated in the future. For this pregnant use of 'dies' cf. Cic. *Fam.* 4.12.2, *Aen.* 10.467 *stat sua cuique dies*, V.Fl. 5.12 *dies simul et suus admonet omnes.*

'instaurare' is sometimes used for the repetition of a rite, because of any defect in its previous performance, as *Aen.* 3.62, 5.94 (*honores*), *Th.* 2.88; here repetition after a (fixed) interval is indicated, for which cf. *Aen.* 4.144 f. *Apollo / instauratque choros*, *Silv.* 1.4.18; TLL s.v. 1976,5 ff. The phrase is taken from *Aen.* 4.63 *instauratque diem donis*; cf. *Th.* 2.87 f.

'trieteris' is applied to any festival recurring every two years, though Statius may have thought otherwise in *Silv.* 2.6.72; see Dilke on *Ach.*

1.595. Here, as in *Th.* 4.729, it is used of the Nemean Games, which took place every two years. The usual meaning is of a festival of Bacchus; cf. *Th.* 2.661 f., 9.480 and see RE VII A (1939) 123,44 ff.

The institution of the Nemean Games is often related to the Seven; see for instance Bacchyl. 8.10 ff., Pind. *Nem.* 8.52, 10.28, Pausan. 2.15.2 f.

94–97 These lines refer to the festivals at Olympia, Delphi and Isthmus of Corinth. Of each festival the aetiology is given in a learned and succinct manner; cf. *Th.* 6.5–14, Silv. 3.1.140–43 (143 *cedat atrox Nemee: litat hic felicior infans*).

94 f. nec saucius Arcadas aras / malit adire Pelops: the institution of the Olympian festival is traditionally attributed to Pelops, in honour of Oenomaus. Sometimes the festival is considered to have been instituted by Hercules in honour of Pelops himself; cf. Pind. *Ol.* 2.3, *Th.* 6.6 f., *Silv.* 5.3.52 *Pelopis sollemnia trunci* and see Vallois (1929: 113 ff.).

Pelops apparently is still bleeding, having been cut into pieces by his father Tantalus. *Arcadas aras*, referring to the festival at Olympia, is rightly explained by Amar-Lemaire 'ob vicinitatem Olympiae'; cf. also *Silv.* 5.2.123 *Arcadas . . . versantem . . . metas*, where Vollmer is wrong. The learned periphrasis is explained by *Elea templa* in the next line.

95 f. Eleaque pulset eburna / templa manu: for Elis used with reference to the Olympic Games cf. Verg. *G.* 3.202 *ad Elei metas*, Sen. *Ag.* 918 *Elea incluta palma, Silv.* 4.4.31. According to tradition Pelops was presented with a shoulder of ivory by the gods after the treacherous banquet given by Tantalus; cf. for instance Verg. *G.* 3.7 *umeroque Pelops insignis eburno.* Statius cleverly replaces the shoulder with *eburna manu*, thus exploiting the potentialities in *manu pulset* to the full.

96 nec Castaliis altaribus anguis: the fountain Castalia, on Mt. Parnassus, is traditionally associated with Apollo and the Muses. The adjective is applied to objects and places connected with Apollo and the Delphic oracle from Augustan times onwards; see Bömer on Ov. *Met.* 3.14 *Castalio antro* and cf. also *Th.* 8.175 f. *hoc antra lacusque / Castalii tripodumque fides?*

anguis denotes the serpent Pytho who was killed by Apollo; the Pythian Games are supposed to have been named after him (Ov. *Met.* 1.438 ff. *instituit sacros celebri certamine ludos / Pythia perdomitae serpentis nomine dictos* (446 f.). *Th.* 6.8 f.). Adrastus prays that Pytho will in

the future come to prefer the Nemean Games to his own festival. The elliptical phrase requires 'magis allabatur', which is abstracted from *adnatet* in the next line.

97 nec sua pinigero magis adnatet umbra Lechaeo: *Lechaeum* is the harbour of Corinth, whither Palaemon (Melicertes) was transported by a dolphin, after his mother Ino had killed herself by leaping into the sea holding him in her arms (Eur. *Med.* 1284 f., Ov. *Met.* 4.481 ff., *Th.* 6.10–14). According to one legend, frequently referred to by Statius, Sisyphus buried Palaemon and founded the Isthmian Games in his honour; see Williams on *Th.* 10.425. The connection between Palaemon and his place of interment is explicitly drawn by *sua.* 'Adnatare' with a dative is first recorded in Plin. *Nat.* 8.93; cf. Sen. *Ag* 452, Sil. 10.610; TLL s.v. 777,54–57. The verb is chosen because Palaemon changed into a sea-god after his death. In *Th.* 6.12 ff. his mother is represented as visiting the festival of her son; see 421 n. For 'piniger', coined by Ovid after Vergil's 'pinifer' *(Ecl.* 10.14), cf. Ov. *Fast.* 3.84, *Th.* 7.272, 12.225. For the extensive use of compound adjectives ending in *-fer* and *-ger* in Statius (fifty-three words) see Williams on *Th.* 10.28, Poortvliet on V.Fl. 2.294 f. The epithet is appropriate, as the garlands of victory at the Isthmian Games were woven from pine-foliage from the second century B.C.

98 nos te lugenti, puer, infitiamur Averno: i.e. by worshipping the child as a god; see 100 f. Adrastus does not mean that Archemorus' death will be denied, as Amar-Lemaire suggest, but that he will be honoured as a god of the upperworld; cf. Verg. *G.* 1.36 *nam te nec sperant Tartara regem,* where the honour of having Octavian as ruler is said to be too great for Tartarus to hope for, Hor. *Carm.* 4.2.23 f. *educit in astra nigroque / invidet Orco.* For 'infitiari' with dative, not recorded before Statius, cf. *Th.* 9.557, *Silv.* 3.5.31 f. *Capitolia nostrae / infitiata lyrae.* For the use of the *epithet lugenti* cf. *Aen.* 6.441 *lugentes campi*; it is difficult to decide whether it is used as a stock-epithet for the underworld (Sen. *Thy.* 17 *maestus Acheron*), or conveys the meaning that Hades mourns the loss of the deceased child; see 99 n.

99 maestaque perpetuis sollemnia iungimus astris: 'we link these mournful rites with the undying stars' (Mozley). Lactantius interprets *iungimus* as 'ludos tuos caelestium agonibus conferimus', which is unlikely. Linking the rites for Archemorus with the stars implies deification; cf. Prop. 3.18.34 *ab humana cessit in astra via,* Ov. *Met.* 9.272,

Th. 10.665 *astra vocant, caeloque animam, plus concipe, mittes, Silv.* 2.7.107–11 (speculations on Lucan's home) with Van Dam's note. As *astris* is opposed to *Averno* in the preceding line, Archemorus is explicitly said to be a god/star in heaven, not in the underworld. The content of lines 98 f. is, therefore, comparable with Verg. *G.* 1.24–39, where the poet wonders which part of the world will be ruled by Octavian when deified; in 36–38 Tartarus is denied any hopes. The use of *perpetuis* emphasizes the eternal existence of the stars (cf. Cic. *ND* 2.55) and thus the everlasting repetition of the Games to be held. For plur. *sollemnia* cf. Cic. *Har.* 21, *Aen.* 8.185. Note the symmetrical arrangement of adjectives and nouns, in accordance with the solemnity of Adrastus' vow.

100 nunc festina cohors. at si . . .: 'festinus', which appears not infrequently in Statius (11 times), is also applied to troops in Sall. *Hist. frg. inc. 2 in secunda cohortis festinas composuerat* and Sil. 3.446 *festino milite.* For the sense required here, 'in a hurry', cf. V.Fl. 2.191 f. *sua cuique furens festinaque* (v.l. *infestaque*) *coniunx / adiacet* and *Th.* 9.716; TLL s.v. 621,41 ff.

The promise of greater marks of honour in the future, conditional on immediate assistance, is borrowed from Verg. *Ecl.* 7.35 f. *nunc te marmoreum pro tempore fecimus; at tu / si fetura gregem suppleverit, aureus esto,* also imitated in Auson. *Epigr.* 29. The same phraseology is used in Thiodamas' prayer to Phoebus, *Th.* 10.342 ff. *nunc tibi crudus honos, . . . / at patrias si quando domos . . . / . . . dabis, tot ditia dona sacratis / postibus et totidem voti memor exige tauros.* Cf. further V.Fl. 1.675 ff. *da reddere terris has animas . . . / tum quocumque loco meritas tibi plurimus aras / pascit honos . . .*, 5.204 ff., Sil. 7.82 ff. and, without any condition, *Th.* 2.725–42, 9.562 ff.

100 f. at si Boeotia ferro / vertere tecta dabis: for 'dare' with inf. see note on 93. The phrase *ferro vertere* is applied to ploughing in Verg. *G.* 1.147; here *vertere* = 'evertere', simple for compound verb, for which cf. *Aen.* 1.20 *Tyrias olim quae verteret arces,* 2.625, 5.810 f., 10.88.

101 f. magnis tunc dignior aris, / tunc deus: after having assisted in the destruction of Thebes, he will not merely be honoured with games, but will be worshipped as a god. Barth's VS is probably right in supposing that *magnis aris* qualifies Palaemon as an important god;

see RE I 1662,12 ff. (Reisch). The thought is comparable with Luc. 9.601 f. *ecce parens verus patriae dignissimus aris / Roma tuis*, V.Fl. 1.677 (quoted 100 n.).

102 f. Inachias . . . per urbes / numina: for 'Inachius' see 15 n. For *numina* with reference to a single deity cf. Hor. Epod. 17.3, *Aen.* 1.666 *supplex tua numina posco*, 3.543, V.Fl. 1.674 *et al.*

103 captivis etiam iurabere Thebis: for the omission of *sed* in the expression *nec tantum . . . sed etiam* see K.-St. II, 66 A 11, TLL s.v. *etiam* 947,7 ff. This line is quoted by Prisc. *G.L.* II 566.5 for the passive form *iurabere*, which can be explained from 'iurare' with acc. in solemn oaths first in Cic. Fam. 7.12.2 *Iovem lapidem iurare*; cf. Catul. 66.40 *adiuro teque tuumque caput* translating Callimachus' σήν τε καρὴν ὤμοσα σόν τε βίον, *Aen.* 6.324 *iurare . . . numen*, 351 *maria aspera iuro*, 12.197, Hor. *Ep.* 2.1.16, Ov. *Met.* 2.101, *Silv.* 2.1.53, 3.1.186, TLL s.v. 675,76 ff.; see also on 160 (*Styge iurata*). The passive is also used in Claud. IV *Cons. Hon.* 448 *iuratus Honorius absens*. The meaning of the phrase may be illustrated with Hor. *Ep.* 2.1.16 *iurandasque tuum per numen ponimus aras*, Luc. 7.457 ff.

104 dux ea pro cunctis: Vessey (1973: 88 n. 2) refers to the end of Book I, where Adrastus also displays his piety, uttering yet another fruitless prayer.

105–30 *Having arrived on the shores of Corinth Mars sends Pavor ahead to Nemea (105–109a). Description of the scare-mongering Pavor in general (109b–116) and of the effects of his efforts upon the Argives (116–30).*

There is no reliable evidence that the personification of Pavor occurs before Ovid. Livy's statement (1.27.7) about Tullus appointing *salii* and dedicating shrines to Pallor and Pavor is attributed by most scholars to an all too literal interpretation of one of Ennius' lines by the Annalists; see Roscher s.v. *Pallor* 1341, Bömer on Ov. *Met.* 4.485. The personification has its source in Homer's Δεῖμος and Φόβος, who are mentioned, together with Ἔρις, as the attendants of Ares in *Il.* 4.439 f. and as depicted on a shield in *Il.* 11.37; in *Il.* 13.299 Phobos is explicitly referred to as Ares' son. In *Il.* 15.119 Ares tells them to harness his horses; the opinion of some of the ancient critics that the horses themselves bear these names is rejected by Aristarchus,

but followed by Valerius Flaccus in 3.89 f. The pair is mentioned by Hesiod in *Sc.* 195 f., 463 f. (as standing on Ares' chariot) and in *Theog.* 934 (as sons of Ares).

Statius' description of Pavor contains important elements from Vergil's Fama in *Aeneid* IV (181–83 > St. 111 f., 187 > 113), Dido's frenzy (4.470 > 114), from Dido's account of the sorceress' magical arts (4.489 > 114, 4.490 f. > 115), from Ovid's imitation of Vergil's Fama in *Met.* 11.636–38 (Morpheus > 111 f.), from Lucan's description of panic in 1.466–89 and from Valerius' Fama in 2.129 f. (> 119 f.). The dramatic function of Pavor's action in Statius is similar to Allecto's in *Aeneid* VII (460 f. > St. 135 ff.). Vergil himself has provided the example for this connection in drawing on the description of Ἔρις in *Il.* 4.439 f. and of Ὄσσα in *Il.* 2.93 and *Od.* 24.413 for his portrayal of Fama. Pavor is first mentioned in Ov. *Met.* 4.485, as one of Tisiphone's attendants. Lucan uses Vergil's Fama for his striking description of the panic in Rome at Caesar's approach in *BC* 1.466 ff.; his deliberate attempt to rationalize Vergil's mythological concept in terms of human psychology is apparent in, for instance, lines 484 ff. *sic quisque pavendo / dat vires famae, nulloque auctore malorum / quae finxere timent,* imitating *Aen.* 4.175 *mobilitate viget virisque adquirit eundo.* Lucan's demythologizing description of panic caused by rumours is borrowed by Statius for the vivid discussion in lines 123–26, in which the distinction between Vergil's mythology and Lucan's psychology has been deliberately blurred; see comm. ad loc.

Vergil's phrase *parva metu primo* (*Aen.* 4.176) has also engendered the associations of Fama with panic in V.Fl. 2.115 ff. (e.g. 118 *spargentemque metus*) and *Th.* 4.369 *adcumulat . . . Fama pavores.* The motif in *Aen.* 4.187 *magnas territat urbes* is employed in V.Fl. 2.122 (Fama) *motis quatit oppida linguis, Th.* 7.113, 10.557 f. *insanis lymphatam horroribus urbem / scindunt . . . Luctusque Furorque / et Pavor et . . . Fuga . . .*; V.Fl. 3.46 mentions Pan as the cause of a similar frenzy, *deus ancipitem lymphaverat urbem.*

This section has a counterpart in 452–69, where panic at Thebes breaks out through the agency of Tisiphone.

105 f. iam pronis Gradivus equis Ephyraea premebat / litora: the usage of *iam* with the impf. *premebat* at the beginning of the section implies that the new action takes place while the preceding one (*vovebat*) has not yet ended; Mars has reached the shore while Adrastus is still praying. 'Premo' could be taken as 'put his weight on, tread on',

for which cf. *Aen.* 5.331, Ov. *Her.* 7.140 *Punica nec Teucris pressa fuisset humus*, *Th.* 10.638 *iamque premit terras*. More probably, however, the chariot continues its flight to Nemea and here *premebat* is used in the sense of 'to hug' the shores; cf. Hor. *Carm.* 2.10.3 f. (fig.) *nimium premendo / litus iniquum*. For 'Ephyraeus' = 'Corinthian' cf. Verg. *G.* 2.464, Prop. 2.6.1, *Th.* 6.253. The eagerness of the horses is visualized by *pronis* = 'bending forward'; cf. Verg. *G.* 3.107, the start of the foot-race in Ov. *Met.* 10.652 f. *signa tubae dederant, cum carcere pronus uterque / emicat* and the use of *praeceps* in Juv. 10.85.

106 f. qua summas caput Acrocorinthos in auras / tollit: this reference to the beginning of the description of Fama in *Aen.* 4.176 f. *mox sese attollit in auras / . . . et caput inter nubila condit*, prepares the reader for the deliberate associations with Vergil's Fama in the following lines. The metaphorical use of *caput* referring to the summit of a mountain, etc., finds its origin in Vergil's personifying description of Atlas in *Aen.* 4.249; cf. also *Ach.* 2.139 *caput aerii . . . montis* and the description of Cape Malea in *Th.* 2.33 f. *qua formidatum Maleae spumantis in auras / it caput.*

107 alterna geminum mare protegit umbra: Amar-Lemaire offer the correct explanation: 'alternis enim projecit umbram, in Ionium quidem matutino tempore, in Aegeum vero vespertino'. 'Geminus' is often used with reference to the Isthmus of Corinth, which is called 'bimaris' in Hor. *Carm.* 1.7.2; cf. for instance Ov. *Her.* 12.104, Sen. *Med.* 35, *Th.* 1.120, 7.420; (TLL s.v. 1743,52 ff.). The ending of the line is reminiscent of Verg. *G.* 2.489 *ingenti ramorum protegat umbra.*

108 unum dira comitum de plebe Pavorem: the phrase refers to Morpheus' mission in Ov. *Met.* 11.646 f. *cunctisque e fratribus unum / Morphea*, a passage further imitated in lines 110 f. For an elaborate description of Mars' infernal retinue see lines 69 ff. and *Th.* 3.424–39, where Pavor is presented as 'armiger', holding the reins of the chariot. 'Plebs' of minor gods is an Ovidian usage (*Met.* 1.595, *Fast.* 5.20) also seen in *Th.* 9.578, *Silv.* 3.4.29.

109 quadripedes anteire iubet: for 'anteire' with direct object cf. Hor. *Carm.* 1.35.17 *te semper anteit saeva Necessitas*, TLL s.v. 147,64–76. In *Th.* 3.425 f. *Fama* is presented as flying ahead of the chariot of Mars, urged by Bellona and Mars to speak *facta infectaque*; the phrasing *antevolat currum* (427) is similar to that in our line. The correspondence between these two passages clearly demonstrates Statius' transposition

of the traditional roles and functions of Pavor and Fama; cf. V.Fl. 2.128 f. *praecurrere qualis / bella soles* (of Fama). Snijder (on 3.425) erroneously supposes Pavor to have been instructed to precede and guide the horses; rather his orders are to spread (false) rumours, thus striking terror into the hearts of the Argives. This strategy of Mars may be compared with *Aen.* 9.719 (Mars) *immisitque Fugam Teucris atrumque Timorem.*

109 ff. non alter anhelos / insinuare metus . . . / aptior: cf. Ov. *Met.* 11.635 f. (Morpheus) *non illo quisquam sollertius alter* . . . For the infinitive with 'aptus' cf. [Tib.] 3.7.63 (Circe) *apta* . . . *mutare figuras, Th.* 3.306 with Snijder's note; TLL s.v. 333,1–10. The Lucretian verb *insinuare* (see Munro on *DRN* 1.116) is also used in *Th.* 5.448, *Silv.* 2.1.234. The choice here of this rarely used verb is clearly inspired by its unique occurrence in Vergil, *Aen.* 2.228 f. *tum vero tremefacta novus per pectora cunctis / insinuat pavor.* According to TLL s.v. *anhelus* 67,61–74 (= 'qui movet anhelitus') only here is the adjective applied to emotions; cf. phrases such as *anhela* . . . *vulnera* (V.Fl. 2.233 f.) and *anhelam sitim* (*Th.* 7.349). The construction with abl. *metu* is more natural; cf. V.Fl. 4.514, Sil. 6.188, *Ach.* 1.488.

110 animoque avertere vires: 'to steal courage from the heart' (Mozley). This is the only example of 'avertere' with an abstract noun as its object; TLL s.v. 1322,12. The reading *vires* (P) = 'strength of purpose, resolution' is preferable to *animumque* . . . *veris* (ω), which is accepted by Imhof and Bindewald; lines 109–11 deal with the general effects of Pavor on the human psyche, the causes of which are elaborated in the lines which follow.

111 f. innumerae monstro vocesque manusque / et facies: with Fama, Allecto and Morpheus, Pavor shares the capacity to vary his shape (*facies*) and voice (*voces*) in a multitude of ways: *Aen.* 4.181 ff. *monstrum, . . . cui . . . / tot vigiles oculi subter . . . / tot linguae, totidem ora sonant, tot subrigit auris,* 7.328 f. *tot sese vertit in ora, / tam saevae facies,* Ov. *Met.* 11.636 *exprimit incessus vultumque sonumque loquendi.* Cf. also the description of *fama* in Luc. 1.472 *innumeras solvit falsa in praeconia linguas.* This capacity is demonstrated in 119–21 and 127–30. For the 'innumerable hands', however, no parallel can be provided, the hundred-handed giant Briareos in *Il.* 1.402 being a different case. Having in mind the countless eyes and ears of Vergil's Fama, Statius apparently envisaged 'hands' as a distinguishing mark for Pavor. Barth's VS gives a possible explanation: 'quibus impellat homines in metum et furorem'. The rather frequent use of nouns indicating 'fear' coupled

with the verb *capio* may have led to this concept; cf. for instance *Aen.* 2.384 *formidine captos*, Liv. 27.13.3 *qui pavor hic, qui terror, quae repente . . . oblivio animos cepit?*, 25.22.1 *ingens quidem et luctus et pavor civitatem cepit*, 23.14.8 *senatum metus cepit.* In his allegorical description of Pavor, Statius may have given concrete form to the metaphor: Panic has many hands at his disposal with which to take hold of his victims. A comparison with Quintilian's description of a performing actor is interesting, *I.O.* 11.3.182 . . . *vocis flexus, varias manus, diversos nutus actor adhibebit*, (where *manus* refers to the movements of the hand).

'monstrum', indicating uncanny creatures, is also applied to Fama and Allecto in Vergil; see Pease on *Aen.* 4.181. For 'innumerus', a favourite word with Statius, see note on 51. The use of double *-que* 'both . . . and', especially in the fifth and sixth foot, is common in Statius. More than a hundred examples of this feature of the epic style occur in the *Thebaid*, twice as many as in the *Aeneid*; see Christensen (1908: 165 f.), Norden on *Aen.* 6.336.

112 quamcumque velit: *Aen.* 4.488 *quas velit*, see 115 n.

112 f. bonus omnia credi / auctor: the meaning of the phrase is identical with *Th.* 3.343 f., where Mars himself persuades the people to believe everything Tydeus tells them, *deus omnia credere suadet / Armipotens, geminatque acceptos fama pavores.*

113 horrificis lymphare incursibus urbes: the infinitive is dependent on *bonus* = 'peritus', for which cf. Verg. *Ecl.* 5.1 f.; K.-St. I,684. This talent of Pavor for driving the inhabitants of cities to the point of madness by his assaults is also attributed to Fama in *Aen.* 4.187, V.Fl. 2.122, Sil. 4.7. In V.Fl. 3.46 Pan is mentioned as the cause of this frenzy, *deus . . . lymphaverat urbem.* A full description of a town seized by terror is given in 452–65 and 10.557 ff. *insanis lymphatam horroribus urbem.*

114 si geminos soles ruituraque suadeat astra: the two suns are taken from the famous simile in *Aen.* 4.470, where Dido's frenzy is compared to that of Pentheus, king of Thebes, who was driven to such great madness by Dionysos that he saw two suns and two cities of Thebes: *et solem geminum et duplices se ostendere Thebas.* Vergil took the line from Pentheus' speech in Eur. *Ba.* 918 f.: καὶ μὴν ὁρᾶν μοι δύο μὲν ἡλίους δοκῶ, δισσὰς δὲ Θήβας. Pease ad loc. gives ample parallels of this phenomenon in the case of drunken or mentally deranged persons; cf. for instance Sen. *Ag.* 728 f. (Cassandra) *sed ecce, gemino sole praefulget*

dies / geminumque duplices Argos attollit domus. In this general characteristic of Pavor's powers of hallucination, the vision of a double Thebes is purposely omitted by Statius although, naturally, one is expected to read it between the lines. It is interesting to compare Cicero's remarks on the *alter sol* in *Rep.* 1.15 and, more sarcastically, *Div.* 1.97.

ruituraque astra: in view of the two following instances of Pavor's power in 115, this example also should be explained as a variation on *Aen.* 4.489 *vertere sidera retro.* Pease ad loc. adduces many parallels for the widespread belief that eclipses were caused by witches drawing down the sun or moon from the sky. Consequently, Statius' hyperbolic phrase implies that Pavor is able to make people believe the total collapse of heaven, for which cf. Luc. 2.290, V.Fl. 1.616, etc. In Hor. *Carm.* 3.3.7 f. the picture of the world falling into ruin is used to illustrate that a man who is both just and determined in the face of opposition is 'impavidus'. For 'suadeo' with acc. and inf. = 'to suggest' cf. Cic. *Arch.* 14; K.-St. I, 693 f.

115 aut nutare solum: referring to *Aen.* 4.490 f. *mugire . . . / sub pedibus terram* (the priestess-witch), where the earth opening allows the spirits to emerge (cf. Ov. *Met.* 7.206). For 'nutare' with reference to earthquakes cf. Sen. *Nat.* 6.21.2, V.Fl. 6.168 f., *Th.* 7.799 f., 8.81 f.

veteres descendere silvas: the magical accomplishment of attracting trees, etc., is generally attributed to the music of Orpheus; cf. Eur. *Ba.* 560 ff., Verg. *Ecl.* 3.46 *Orpheaque in medio posuit silvasque sequentis*, *G.* 4.510, Hor. *Carm.* 1.12.11 f. More generally, this power is associated with magic: cf. Ov. *Her.* 6.88 *illa loco silvas vivaque saxa movet*, *Met.* 7.205 *silvas moveo* with Bömer's note. The obvious source of Statius' line is *Aen.* 4.491 *descendere montibus ornos*, mentioned by Dido as an example of magical power; see Pease ad loc. The point in *veteres* is well illustrated by Cayado *Ecl.* 6.20 (quoted by Pease) *aerias descendere montibus ornos.* Cf. Sen. *Med.* 766 with Zwierlein's (1986) note.

116 a! miseri vidisse putant: for the narrator's emotional involvement cf. also *Th.* 1.156, 4.99, 403, 7.503. The phrase alludes to the simile illustrating Aeneas' encounter with Dido's faintly glimmering ghost in *Aen.* 6.453 f. *qualem primo qui surgere mense / aut videt aut vidisse putat per nubila lunam*; cf. also V.Fl. 2.10 *vidisse putant Dolopeia busta*, *Th.* 4.376 f. *Vidisse* is triggered by *videbis* in *Aen.* 4.490 (115 n.).

116 f. tunc acre novabat / ingenium: 'he contrived a new shrewd device'. For 'novare' = 'to make or devise as something new' cf. Cic.

de Or. 3.152 *inusitatum verbum aut novatum aut translatum*, *Aen.* 4.260 f. *Aenean fundantem arces ac tecta novantem / conspicit*, Ov. *Met.* 8.189 *naturamque novat*, V.Fl. 5.303, *Th.* 11.400 with Venini's note; cf. further *Aen.* 7.477 (Allecto) *arte nova speculata locum.* For *ingenium* = 'clever device' cf. Plin. *Nat.* 9.66 *M. Apicius, ad omne luxus ingenium natus*, Tac. *Hist.* 5.13.4.

117 f. falso Nemeaeum pulvere campum / erigit: this mannered phrase is to be explained as arising from a syntactic shift of obj. acc. (*pulverem*) > instr. abl., loc. abl. (*campo*) > obj. acc. At the origin of this mainly poetic hypallage is Enn. *Ann.* 612 Sk. *stant pulvere campi* (loc. abl. > subj.); see note on 123 f. Hillen (153 f.) adduces instances with 'subrigo' (Sen. *Her.F.* 392 *torvum subrigens crista caput*), with 'attollo' (*Th.* 4.138 [*sonipes*] *attollit pulvere campum, Ach.* 1.437) and this line; add *Th.* 11.555 f. *clamore Cithaeron erigitur* (with Venini's note) and the description of the same optical effect in *Th.* 4.138: (a horse) *longoque attollit pulvere campum*, in itself a crafty variation upon V.Fl. 2.9 f. *attolit tondentes pabula Magnes / campus equos* (while at sea, the Argonauts see the land changing). Here it is the surface of the field that is said to rise up, as a consequence of Pavor's dense, though illusory, cloud of dust. For the 'normal' usage of 'erigo' cf. Sen. *Phoen.* 395 f. *fumoque similes campus in caelum erigat / nebulas*, Sil. 2.658 f.

118 f. attoniti tenebrosam a vertice nubem / respexere duces: 'attonitus' appears frequently in the *Thebaid* (36 times, 10 times in Vergil); see on 45 f. Seneca is the first to use 'attonitus' without further specification (e.g. *ira, amore*); see Hillen (13 ff.) and cf. lines 127, 227, 452,492 of this book. See further Fantham on Sen. *Tro.* 442. For *a vertice* = 'from above', cf. Verg. *G.* 2.310 f. *tempestas a vertice silvis / incubuit, Aen.* 1.114, 5.444. As the Argives are still in the valley, which is surrounded by high mountains as described in 6.255, Imhof's interpretation matches the complexity of Statius' thought: 'Die Griechen sehen von ihrem rings umschlossenen Thale (vs. 132) aus, wie der Staub über die Berge von oben her kommt'; cf. also 124 *pulvereo stant astra globo.* The same phenomenon is observed by Bacchus in *Th.* 4.664 *pulverea Nemeen effervere nube*, where the raising of the (real) dust is caused by the approaching Argive army. Cf. also *Aen.* 8.593 *pulveream . . . nubem, Aen.* 9.33 f. *hic subitam nigro glomerari pulvere nubem / prospiciunt Teucri ac tenebras insurgere campis*, Sen. *Ag.* 599 f., *Silv.* 5.1.132 *dum te pulverea bellorum nube videret, Th.* 9.164 f. Statius mentions the observations made by both leaders (*duces*) and common soldiers (*vulgus 122*). In mentioning these two groups, he indicates that the whole army is subject to Pavor's

tricks; cf. Luc. 1.486 ff. *nec solum volgus . . . sed curia et ipsi / . . . patres* and see on 122 f. The adjective 'tenebrosus', four times in Statius, first occurs in Cic. *Corn.* 1. *fr.* 13; cf. also *Aen.* 5.839, 6.107. For *-osus* see Leumann (1947: 130), Ross (1969: 53 ff.).

119 f. falso clamore tumultum / auget: 'tumultus' refers to the anxiety of the observers, caused by the darkening cloud; cf. Cic. *Catil.* 3.7, Sall. *J.* 53.7 *alteri apud alteros formidinem simul et tumultum facere, Aen.* 2.48, *Th.* 11.32 ff. *Eurymedon, cui . . . patriumque agitare tumultus: / Pan illi genitor.*

120 arma virum pulsusque imitatur equorum: for the plural genitive form *virum* see Mulder on *Th.* 2.508; here the form may be chosen to recall the opening words of the *Aeneid.* The phrase *pulsusque imitatur equorum* is imitated from *Aen.* 6.590 f. (Salmoneus) *demens, qui nimbos et non imitabile fulmen / aere et cornipedum pulsu simularet equorum.* Compare Venus' assignment to Fama in V.Fl. 2.129 f. *cum mille tubas armataque campis / agmina et innumerum flatus cum fingis equorum.*

121 terribilemque vagas ululatum spargit in auras: 'ululatus' indicating the wild yells of soldiers also occurs in Caes. *BG* 5.37.3, Liv. 21.28.1. 'Spargere' = 'to spread about' (a rumour, a report, etc.) first occurs in *Aen.* 2.98 f. (Odysseus) *hinc spargere voces / in vulgum ambiguas*; it is connected with Fama in Ov. *Met.* 8.267 f. *sparserat Argolicas nomen vaga fama per urbes / Theseos,* V.Fl. 2.118 *spargentemque metus, Th.* 9.32 f. *Fama . . . vaga . . . / spargitur,* Sil. 4.1 *Fama per Ausoniae turbatas spargitur urbes,* 6.554 *vera ac ficta simul spargebat Fama per urbem.* The phrase *vagas . . . in auras* is also found in *Th.* 1.545. In classical poetry the collocation occurs only in Ov. *Met.* 8.197 f. *quas vaga moverat aura, / captabat plumas*; cf. Catul. 65.17 *vagis nequiquam credita ventis.* Fordyce on Catul. 64.271 points out that 'vagus' is often used to convey the idea of restlessness, rather than unsteadiness or uncertainty; here too, the adjective indicates that Pavor's shouting is spread by the wandering breezes. The choice of the epithet is probably suggested by its quite frequent association with Fama, to whom Pavor is closely related: cf. also V.Fl. 2.116 *Famamque vagam, Th.* 6.1 f. *multivago . . . / Fama gradu,* 9.32 f.

122 exsiluere animi: *exsiliere* (P) is read by Garrod. The verb is applied to people leaping to their feet overcome by emotion in Cic. *Ver.* 5.73, Luc. 1.488 (see notes on 118 f., 122 f., 123–26), Ov. *Met.* 3.670, Sil. 2.378 f. *tum vero attoniti . . . / exsiluere patres, Th.* 6.405 f., 9.353; with the seat of emotions as subject it occurs in Sen. *De Ira*

2.3 *at magno imperatori . . . cor exsiluit* (TLL s.v. 1865,44 ff.). The reading of Barth's 'best manuscript', *animis*, in support of which he quotes *Aen.* 9.123 *obstipuere animis Rutuli*, is much less in the Statian vein than the MSS tradition.

122 f. dubiumque in murmure vulgus / pendet: it is difficult to decide whether *in murmure* refers to the roaring sounds produced by Pavor (Barth), or to the confused noise produced by the crowd ('zweifelnd, in bangem Gemurmel, lauschte das Volk' Imhof; Mozley). On the former interpretation the questions contained in the sentences immediately following this line are to be taken as an elaboration of *dubium*; on the latter these same questions particularize *in murmure.* The latter explanation may find support in *Th.* 5.236 f. *etiamnum in murmure truncos / ferre patris vultus* and has a striking parallel to Luc. 1.352 f. *at dubium non claro murmure volgus / secum incerta fremit.*

For *vulgus* referring to common soldiers cf. *Aen.* 11.451 f. *concussaque vulgi / pectora.* The noun probably renders Homeric λαός, which is used in distinction from the leaders in *Il.* 2.365, 13.108; cf. also Ov. *Met.* 13.1 f. *consedere duces et vulgi stante corona / surgit . . . Aiax.* By mentioning both *vulgus* and *duces* (119), Statius indicates that the whole army is in the grip of panic; a similar statement is made in the description of the panic in Rome in Luc. 1.486 ff. *nec solum volgus inani / perculsum terrore pavet: sed curia et ipsi / sedibus exiluere patres.* For 'pendeo' = 'to be in a state of mental uncertainty' (OLD s.v. 12) cf. for instance Pl. *Merc.* 166, Lucr. 6.51, Sen. *Oed.* 594 *gravis Senectus . . . et pendens Metus.*

123–26 Utterances made by an anonymous crowd in the form of direct speech do not occur in Vergil. Juhnke (1972: 115) quotes several examples from Homer (*Il.* 2.272–76; 3.298–301, 320–23; 4.83–85; 7.179–80, 203–205; 17.415–19, 421–23) and Lucan (1.248–57; 2.45–63, 68–232; 3.307–55; 5.261–95, 682–99; 8.110–27; 9.848–80; add 1.473–85), all of which express a consistent thought or feeling. Statius' lines seem to be unique in epic poetry, having the form of a lively dialogue between several participants, whose terrified questions and disturbing answers are inspired, or perhaps partly spoken, by Pavor. The stylistic code in these lines deviates from the general norm of epic *decorum* and is, in fact, quite close to the *genus humile* of Comedy; note esp. the elliptical questions in lines 123, 124, 125, the metrical elision of *num* and *dum*, the use of *autem* and the interjection *age.* The staccato nature of the exchange expresses the panic and confusion of the *vulgus.*

123 ubi iste fragor? 'fragor' is taken by TLL s.v. 1235,39 f. as referring to the shouting in 119 and 121 only. It seems more natural, however, for it to refer to all the terrifying noises mentioned in 119–21; cf. *Th.* 7.797 *bella putant trepidi, bellique hunc esse fragorem.*

ni fallimur aure: these words are best taken together with the preceding question as one statement. For *ni* = 'nisi (forte)' after a question cf. *Th.* 2.351 f. (Argia) *quo tendis iter? ni conscius ardor / ducit.*

123 f. sed unde / pulvereo stant astra globo? the vague hope that the sense of hearing may have failed, is destroyed by the question introduced with *sed*: eyes and ears cannot be mistaken at the same time. For the metaphorical use of *astra* indicating the uppermost part of the sky, where smoke, etc., rises, cf. *Aen.* 9.76, Luc. 7.814 f. *rogus ossibus astra / mixturus*, Sil. 17.592 f. *ad astra / evomuit... Vesuvius ignes*, *Th.* 3.670, 6.448, 8.765 and Homeric οὐρανὸν ἀστερόεντα (*Od.* 9.527). For *globus* = 'dense mass' indicating a cloud of dust, cf. *Aen.* 9.36 *quis globus, o cives, caligine volvitur atra?*, *Th.* 9.164 f. *ubi plurimus ille / pulvis, ubi ille globus*, Sil. 9.503, 16.326; TLL s.v. 2056,74 ff. The phrase *pulvereo stant astra globo* is an imitation of *Aen.* 12.407 f. *pulvere caelum / stare vident*, which in its turn is inspired by Enn. *Ann.* 612 Sk. *stant pulvere campi*; cf. also Hom. *Il.* 23.365 f. κονίη / ἵστατ' ἀειρομένη, Sisenna *hist.* 130 *caelum caligine stat*, Prop. 4.11. The syntactical shift in these and similar phrases is discussed by Görler (1982: 74), Hillen (164, 172); see also note on 117 f.

124 f. num Ismenius ultro / miles? *Ismenius* is poetical for 'Theban', after the Boeotian river Ismenus; cf. Ov. *Met.* 13.682, *Th.* 1.673 *Ultro*, not 'dared so far' (Mozley), but rather 'on their own accord', i.e. even before the Argives have reached Thebes; cf. *Aen.* 2.193, 10.312, *Th.* 8.569. For the collective use of *miles* cf. Quadr. *hist.* 11, Cic. *Fam.* 2.13.3, *Aen.* 9.161; see further Venini on *Th.* 11.26 *Agenoreus miles.*

125 tanta autem audacia Thebis? for *autem* expressing surprise, disbelief, etc., in questions which are a reaction to a preceding statement, see K.-St. II, 94; the usage is frequent in comic dialogue. The last hope for an alternative explanation, implicit in this hesitant question, is destroyed by the sarcastic reaction in the subsequent line.

126 an dubitent – age! – , dum inferias et busta colamus? this is the punctuation of Imhof – followed by Klotz-Klinnert, Mozley and Hill – , treating MSS *agedum* as two separate words rather than one. Earlier editors (Barth, Amar-Lemaire, also Garrod and Lesueur)

read the line as follows: *an dubitent? agedum . . . colamus*. In keeping with the former interpretation, the use of *age* is similar to that 'in ungläubigen oder ironisch gefarbten Äußerungen' (Hofmann 1936: 37): cf. Varro *R.* 3.2.17 *age, non M. Cato . . . vendidit . . .?*, Ter. *Ad.* 223 *age, novi tuom animum; dum* with subjunctive *colamus* must be explained as being seen from the Theban point of view. The implied answer to this cynical question is: indeed no! No parallel for this ironic use of the interjection *age* can be found in Statius; its use here may be explained as another colloquialism suiting the prevailing tone of this section. For the sequence *age, dum* cf. *Th.* 5.43 (Hill).

According to the alternative interpretation, *agedum . . . colamus* must be taken as a sarcastic reply to the reiterated scepticism about Theban courage; so Barth's VS: 'Cur non audeant aggredi, adeo diu hic desidentis?' For *agedum* with a subjunctive cf. *Th.* 8.37, 12.94. The sarcasm is similar to that in lines 18 f. Both readings offer excellent sense, but the latter is perhaps to be preferred on account of the otherwise most unusual position of the supposed interjection within the sentence. For colloquial *agedum* cf. *Th.* 4.548, 8.37, 11.101, 12.94, *Silv.* 4.4.74.

The usage of adversative *an* at the beginning of a direct question, refuting a statement by some other person, is common in the dialogues of comedy; see K.-St. II, 518.

127 haec Pavor attonitis: Barth supplies 'incutit'. The notable ellipse of the main verb deliberately leaves undecided the exact contributions to the increase of panic made by the supernatural and the human mind respectively. The repetition of *attoniti* (118) marks the end of the first phase of Pavor's performance.

127–30 The next stage in Pavor's campaign is to spread the rumour that the enemy is about to arrive (see introd. note to 452–469), which is the natural outcome of the preceding discussion. In the process he alters his appearance as he moves among the various detachments, thus increasing his credibility.

127 f. variosque per agmina vultus / induitur: the direct object after passive forms of 'induo' occurs as early as Plautus; cf. for instance *Men.* 511 f. Greek influence encouraged the extension of the middle construction, which is probably inherent in the Latin language; see K.-St. I, 288 f., Williams on *Th.* 10.641 (*exuitur vultus*). The use of the present form *induitur* occurs in *Aen.* 2.392 f. *galeam . . . / induitur*,

7.640. Vergil's innovation is imitated by Ovid using the verb in a metaphorical sense, *Met.* 2.425 (Jupiter) *induitur faciem cultumque Dianae* (see Bömer ad loc.); cf. further *Th.* 2.96 f. (Laius) *Tiresiae vultus vocemque et vellera nota / induitur*, Sil. 2.558 *cui vultus induta pares.*

Phrases such as *per agmina*, for which cf. *Aen.* 12.239 *serpitque per agmina murmur*, are regular in descriptions of Fama; cf. *Aen.* 4.173 *magnas it Fama per urbes* and the passages quoted by Pease ad loc. The absence of a verb expressing motion, however, demonstrates that *per* is here used distributively, the plural *agmina* referring to the different nationalities of which the army is constituted.

128 f. nunc . . . / . . . nunc . . . nunc ore Lacon: note the variation within the tricolon. If these words amplify preceding *variosque* . . . *vultus, ore* refers to the different outward appearances of the contingents and not to their speech. For 'os' in the sense of 'tota figura, toto habitu' (Barth's VS), cf. *Aen.* 4.11 *quam sese ore ferens*, 5.340, Sil. 17.567 *pastoris in ora vertitur*; TLL s.v. 1088, 11 ff. But a reference to distinctive speech (cf. *vocesque* 111) is attractive (Hor. *Ars* 118 *Colchus an Assyrius, Thebis nutritus an Argis*), the more so if *ore* is taken only with *Lacon*; cf. 8.432 *hic et mente Lacon.*

129 f. hostesque propinquos / adiurat: reminiscent of Luc. 3.305 f. *hostemque propinquum / orant.*

130 metu consternat inani: cf. Lucan's description of panic in 1.486 f. *volgus inani / perculsum terrore.* 'Consternare', which occurs only here in Statius, is rarely used in poetry; see Bömer on Ov. *Met.* 2.314 *consternantur equi.*

131 nil falsum trepidis: cf. line 112 f. *bonus omnia credi / auctor.* The phrase reminds one of *sententiae* like, for instance, Hor. *Carm.* 1.3.37 *nil mortalibus ardui est*, Tac. *Hist.* 2.82.3 *nihil arduum fatis*; cf. also 138 *nihil flagrantibus obstat.*

131–144 *The god himself performs the final stage of the Argives' incitement to war. Thirsting for blood they abandon Nemea; their frenzied departure is compared to ships leaving harbour hurriedly at the first sight of a favourable wind.*

131–39 In the last stage of Pavor's campaign, fear (*metu, trepidis*) is turned into frantic madness (131 *amentibus*, 135 *insani*) and lust for death and slaughter (137 f.). The Argives' frenzied reactions to the appearance of Mars himself (see note on 131 f.) are modelled on

three passages in the *Aeneid*, all of which concern Turnus: *Aen.* 7.460 f., Turnus' reaction to Allecto's incitement (> 137 f.); 7.638–40, the Latin towns making preparations for war (> 135–37); 8.1–3, Turnus collecting his forces for war (> 131–34). See further commentary below.

131 f. ut vero amentibus ipse / incidit: Pavor showing himself in his real shape or as 'die gestaltlose psychische Größe' (Juhnke 116), or Mars (Barth, Amar-Lemaire)? The only parallel for Pavor showing himself undisguised (not in Homer) would be *Aen.* 7.447 ff., where Allecto shows her true shape to Turnus at his special request. In reply to Hill's objection (*CR* 1985: 187) to my interpretation (1983) of *ipse* = Mars, I will rephrase my arguments. It would be only natural to identify *ipse* as Pavor but for the fact that the horses in 134 are at variance with the preceding description (cf. 120); moreover, the striking of the shield (134) is strongly associated with Mars himself (see note). Statius' phrase *amentibus* . . . *incidit* seems derived from *Aen.* 9.721 *bellatorque animo deus incidit* (= Mars). Also in V.Fl. 2.174 ff. it is Venus (explicitly mentioned) who takes over from Fama, who has been active in 135–73, in order to perform the final stage of her scheme. Similar changes of subject without warning are not exceptional; Williams (1978: 215) mentions e.g. V.Fl. 4.531 *ipse* = Phineus, *Th.* 7.468 and 818 (where see notes). Finally, in V.Fl. 6.3 also Mars resolves to appear in visible presence (*videri* V; *tueri* C). All in all, I consider it more likely that Mars 'in person' is staged at the climax of this episode. For *ipse* as opposed to his intermediary Pavor see OLD s.v. 4.

This new stage in the Argives' feelings is marked by *amentibus*, which is to be taken as proleptic.

132 sacrae circum fastigia vallis: this valley, the scene of the games, is described in *Th.* 6.255–60 (*vallis* . . . *circum stant iuga* . . . *fastigia*). The god's action in 132–34 is similar to Hannibal's when *ante portas* in Sil. 12.563–66.

133 turbine praevectus rapido: Mozley's 'borne on a swift whirlwind' is incorrect. The adverbial phrase expresses the manner in which Mars rides around the heights of the valley, 'in a swift whirling motion'. The phrase owes to Lucr. 1.272 f. *venti vis* . . . / . . . *rapido percurrens turbine campos*, but rather imitates *Arg.* 4.510 f. *turbine sic rapido* . . . *transabeunt* (of the Harpies) borrowing in its turn from *Aen.* 12.855 *illa* (i.e. one of the Dirae) *volat, celerique ad terram turbine fertur.*

ter sustulit hastam: in this line and the next Mars acts as a

general who, at the beginning of a battle, frightens the enemy and rouses the spirits of his own men. As both actions in 134 are imitated from *Aen.* 8.3, it is most likely that 'raising the spear' is adapted from *Aen.* 8.1 f. *belli signum ... Turnus ab arce / extulit* (i.e. 'displayed the signal for war', Fordyce) and should be likewise understood. Servius on *Aen.* 8.3 refers to a custom in Rome, according to which the general entered the temple of Mars and shook the *ancilia* and the spear of the god, saying 'Mars vigila'. Possibly, Statius is alluding to a ritual custom such as this.

The threefold repetition of each separate action enhances its ritual character.

134 ter concussit equos, clipeum ter pectore plausit: the line imitates the description of Turnus' actions in *Aen.* 8.3 *utque acris concussit equos* (the only other occurrence of the phrase), *utque impulit arma.* Eden's interpretation of Vergil's line is convincing and may well gain support from our line. According to him, Vergil interchanged the position of the two verbs, thus avoiding the natural expressions *impellere equos* ('to drive forward'), for which cf. *Th.* 7.83, 12.733 f., and *concutere arma* ('to clash one's weapons'), for which cf. Liv. 22.1.12 *Mavors telum suum concutit,* Ov. *Met.* 1.143 (Bellum) *sanguineaque manu crepitantia concutit arma* and the use of 'quatere' in *Aen.* 10.762, 12.442. This explanation of Vergil's problematic line finds support in Valerius' imitation, where the obvious phraseology is used: *Arg.* 6.6 f. (Mars) *impulit hinc currus, monstrum inrevocabile belli (= hastam) concutiens.* Statius refers to Vergil's context by quoting *concussit equos* (probably sc. 'hasta,' TLL s.v. 119,3) and substitutes *clipeum ... plausit* for *impulit arma.*

The theme of Mars striking his shield has a long ritual and literary tradition. The earliest representation is Call. *Del.* 4.136 f. ὑψόθε δ' ἐσμαράγησε καὶ ἀσπίδα τύψεν ἀκωκῇ / δούρατος, striking fear into all Thessaly. Fowler (1916/1978: 69 f.) connects the phrase *scuta sonant* in *Aen.* 7.722 with the ritual practice of the Salii. Cf. further *Aen.* 12.331 f. (Turnus compared to Mars) *qualis ... / sanguineus Mavors clipeo increpat ...* (imitated in Sil. 12.684), *Th.* 3.223 f. (*armaque ... incutiens*), Claud. *in Eutr.* 2.160 f. (Mars) *sic fatus clipeo ... intonuit* and the passages quoted above.

Garrod's suggestion, to read *cuspide* for MSS *pectore,* is in itself significant of the problem inherent in the phrase; as it is physically impossible to strike the shield with one's breast or vice versa, *pectore* cannot be taken as an instrumental ablative. In defence of *pectore* Hill

refers to *Silv.* 5.2.130 f. *qui tibi tam tenero permisit plaudere collo / nubigenas clipeos intactaque caedibus arma*, where *collo* must be taken as 'upon thy neck'; Vollmer ad loc. suggests that Statius may have in mind Luc. 1.603 *Salius laeto portans ancilia collo.* On the analogy of this use of *collo*, our phrase seems to indicate that Mars holding the shield to his breast with his left hand beats the same with his spear. For the transitive use of 'plaudo' cf. *Aen.* 12.86, *Ciris* 179, *Ilias* 420.

135 f. arma, arma insani sua quisque ignotaque nullo / more rapit: there is no consensus on the punctuation of these words. Amar-Lemaire take the phrase *'arma, arma insani'* as direct speech, following the punctuation in M. This interpretation could be paralleled by *Th.* 11.305 f. *'sed arma, / arma prius, famuli!'*, but Hill is probably right in his opposition: the address *insani* would be most peculiar if spoken by Mars (see Bindewald) or the soldiers themselves and should be considered the author's intervention. Yet our line is exceptional, the other instances of *arma, arma* all occurring in direct speech; cf. Ov. *Met.* 12.241 *omnes uno ore 'arma, arma' loquuntur, Th.* 3.348 ff. *arma, arma, viri, tuque . . . arma para*, Aesch. *frg.* 140 TrGF Radt ὅπλων, ὅπλων δεῖ. The repetition reflects the soldiers' agitated fumbling for weapons in wild disorder, in close imitation of *Aen.* 7.460 (Turnus' reaction to Allecto's self-revelation) *arma amens fremit, arma toro tectisque requirit.* For a list of this stereotyped duplication in similar reactions see Bömer on *Met.* 11.377 f., Nisbet-Hubbard on Hor. *Carm.* 1.35.15; in Statius further *Th.* 6.618, 11.305. The army's frenzied reaction is derived from *Aen.* 7.632 ff., which lines also inspired the counterpart to our scene in 615–23. For singular *quisque* used to distribute a plural subject (*insani*) cf. Liv. 33.35.1 *decem legati . . . ad liberandas suae quisque regionis civitates discesserunt*, Sil. 11.197 *pro se quisque alacres rapite hoc decus*; for the use of the singular main verb cf. Cic. *Off.* 1.147 *poetae suum quisque opus a vulgo considerari vult* (OLD s.v. *quisque* 3a). For *insani* indicating fury inspired by Mars, cf. Verg. *Ecl.* 10.44 ff. *insanus amor duri me Martis . . . detinet, Aen.* 7.550 *insani Martis amore.* Here, it has predic. force; cf. *Aen.* 11.453 *arma manu trepidi poscunt.*

136 f. mutant galeas alienaque cogunt / ad iuga cornipedes: the scene is a grotesque elaboration of the description of the Latin towns making their preparations for war in *Aen.* 7.638–40 *hic galeam tectis trepidus rapit, ille trementis / ad iuga cogit equos, clipeumque auroque trilicem / loricam induitur, fidoque accingitur ense.* That Statius has this scene in mind is apparent from the phrase *cogunt ad iuga*, which is used

nowhere else in Latin; the verb is used in combination with *sub iuga* in *Moretum* 121 and V.Fl. 7.595 f. *cogitque trementes / sub iuga aena toros.* 'Mutare' is freely used by Statius (see on 205 f.); unlike *Aen.* 2.389, 9.307 *galeam . . . permutat*, the required sense here is 'swap' sc. mistakenly. 'Cornipes' is first recorded in *Aen.* 6.591 *cornipedum . . . equorum;* see 120 n.

137 f. ferus . . . saevit / mortis amor caedisque: for 'ferus' applied to emotions cf. Catul. 63.57 *rabie fera carens . . . animus*, Ov. *Her.* 15.126 *ferus in molli pectore flagrat amor*, *Silv.* 2.1.58; TLL s.v. 605,24 ff. The metaphorical use of 'saevire' is borrowed from *Aen.* 7.461 (see below); cf. further Lucr. 6.16, Hor. *Carm.* 1.25.15, V.Fl. 4.499 and see Wilson (1898: 11 f.).

The 'raging lust for killing' (*caedisque*) is borrowed from Turnus' reaction to Allecto's provocation in *Aen.* 7.461 *saevit amor ferri et scelerata insania belli* and Ovid's description of Tisiphone in *Met.* 4.503 *caedis amorem*, which is the only other example of the combination; cf. further Verg. *Ecl.* 10.44 (above), *Aen.* 8.327, 9.760 *furor . . . caedisque insana cupido*, Sil. 6.335, *Th.* 2.611 f., *Ach.* 1.412, 2.107. The craving for one's own death is also mentioned in *Th.* 4.22, 230, 8.386 f., 10.677, 804 *unde hic mortis amor? quae sacra insania menti?* For a discussion of this important theme in Lucan and Statius see Rutz 1960 ('Todesbereitschaft'), Snijder (1968: 14).

138 nihil flagrantibus obstat: cf. Luc. 9.528 and 131 n.

139 praecipitant redimuntque moras: in order to emphasize the army's rapid movement, Statius borrows from *Aen.* 8.443 *praecipitate moras* (cf. 12.699) and adds that the Nemean *mora* is even made up for (*redimunt*).

139–44 The departure of the army is compared to that of ships hurriedly putting to sea with the rising of the wind. At the end of the comparison, the ships have gained the high seas; this suggests that the army too is on the march, as is confirmed by *viderat* and perhaps by the use of *glomerare* in 145 (see comm.). The point of comparison is the hectic activity of the soldiers and sailors in making preparations for their setting off; moreover the poet implies that both parties leave a safe place for a dangerous one; see note on 141 f.

The various stages of the departure are effectively specified in lines 140–44: (a) *ubique vela . . . rudentes*, the sails are made fast to the yards and flap in the breeze; the sheets are still loose, the wind not yet being strong enough to fill the sails; (b) *iamque . . . remi*, the oars are

unshipped, but as yet unused; (c) *natat . . . ancora*, all anchors are being weighed; (d) *respicitur . . . relicti*, from out at sea the sailors gaze upon the land and friends they left behind. Statius omits the farewells, the departure from the harbour, the shipping of oars, and the setting of the sails. This economy of the narrative emphasizes the precipitation with which the ships (and army) set out.

The simile serves as a structural counterpart to that in *Th.* 4.24–31; see introductory note to 90–144. For the use of the simile in rounding off the episode see note on 86–89.

The simile does not seem to have a direct source, but some elements can be traced to Vergil, Ovid and Lucan. Structurally, Statius imitates Lucan's simile in 1.498–504, which illustrates the frenzied flight from Rome (466–522) with sailors prematurely abandoning ship; see 140 n.

139 f. sic litora . . . / . . . fremunt: 'fremo' is sometimes used of places resounding with inarticulate noise, e.g. *Aen.* 4.667 f. *femineo ululatu/ tecta fremunt*, *Silv.* 2.2.50. Statius, however, probably has in mind *Aen.* 8.497 *toto . . . fremunt condensae litore puppes*, where the feelings of those on board the ships are transferred to the ships themselves; he goes one better by transferring the hustle and bustle created by the sailors ashore to the shore itself. Cf. *Aen.* 4.229 f., 8.717 *laetitia . . . viae . . . fremebant*, Ov. *Met.* 3.528, 6.146.

For the use of *sic* introducing a simile which illustrates a preceding event, etc., cf. e.g. Ov. *Her.* 7.1, *Th.* 4.705, 6.229, 578, 7.393; Helm (1909: 982).

140 fugitur cum portus: apart from some exceptions (e.g. Verg. *G.* 4.19, *Silv.* 5.562), the trans. use of the verb implies danger, etc.; cf. *Aen.* 3.268. Once we realize that Lucan's simile 1.498 ff. is in Statius' mind, we recognize the phrase as a paradox, imitating Lucan's antithesis 1.503 f. *sic urbe relicta / in bellum fugitur*; cf. Th. 7.402 *more fugae*. The same irony is implied in 285 ff. and 4.285 *fugitur nemus* (also of soldiers leaving for war). In Ov. *Met.* 11.468 and *Th.* 4.29 f. *fugientia carbasa visu / dulce sequi* the verb reflects the feelings of those who stay behind.

140 f. ubique / vela fluunt: 'fluo' in the sense of 'flow', 'hang loosely' is not elsewhere applied to sails; in V.Fl. 1.679 it is used of reins. More often 'fluitare' is used in this sense; cf. Lucr. 4.75 (*vela*), Ov. *Ars* 2.433 (*lora*), *Met.* 11.470 *vela . . . summo fluitantia malo*, Sen. *Dial.* 6.6.3 *fluitantia vela.*

141 laxi iactantur ubique rudentes: for the repetition of *ubique* cf. *Aen.* 2.368 f. The ropes attached to the sails are uncoiled and flap loosely (*iactantur*); for details of the procedure see *Aen.* 3.267 *excussosque iubet laxare rudentis* with Casson's note (*Ships and Seamanship in the Ancient World*, 1986: 277), *Aen.* 10.229 and *Ov. Met.* 11.474 *moverat aura rudentes*, where a later stage is described.

142 f. iamque natant remi, natat omnis . . . / ancora: 'natare' = 'float'; cf. Aeneas' preparations in *Aen.* 4.398 *natat uncta carina.* These words describe the exact moment before the ships are rowed out to open sea; cf. *Th.* 4.25 *scisso redit ancora fundo.* At sea the oars will be shipped; cf. Ov. *Met.* 11.475. As anchors were carried either hanging from the bow or on deck (Casson *op. cit.* 251 f.), Statius may think of the first or describe the exact moment at which the anchors are weighed to the sea's surface. I can provide no parallel for this phrase; 'natare' is applied to floating ships in Catul. 4.3, *Ach.* 1.428, to oars in Lucr. 1.504 (after shipwreck).

143 f. iam dulcis . . . / respicitur tellus comitesque a puppe relicti: *dulcis* expresses love for the land and for those who are left behind; cf. *Th.* 2.194 *prospectet amicam / puppis humum*, with Mulder's note for further parallels. Mulder is incorrect in explaining the implied emotion as mere fear of sailing; cf. *Aen.* 4.218 *ardet abire fuga dulcisque relinquere terras.* The phrase *respicitur tellus* is borrowed from Ov. *Am.* 2.11.23 f. *sero respicitur tellus, ubi fune soluto / currit in immensum panda carina salum.*

Compare the description in *Th.* 4.28 ff, the counterpart of this simile, where the feelings of grief and loss are described from the point of view of those left behind, *tandemque relicti / stant in rupe tamen (. . .) [nota puppim de rupe salutant]*. cf. also Ov. *Met.* 11.463–70.

145–226 Following the description of the panic-stricken departure of the Argive host from Nemea, Statius once again lifts the action from the mortal to the divine plane. Bacchus reacts emotionally to the sight of the advancing army (145–54), and turns beseechingly to Jupiter, hoping to dissuade him from his supposed plan to destroy Thebes (155–92). Jupiter's reply is of some comfort: Thebes is not yet due for destruction (193–221). This reply restores Bacchus to a state of calm (222–26).

The main source for this episode is Venus' plea to Jupiter and his soothing prophecy in *Aen.* 1.223–96. Thematic, structural and textual similarities with Vergil's dramatic dialogue clearly show that Statius is employing this passage as a framework, assuming the necessary familiarity among his readers. Hill (1989: 105 f.) considers *Aen.* 1.223–96 to be the source for *Th.* 1.197–302, but labelling Vergil's passage as 'divine council' is somewhat misleading. Both Venus' complaint and Jupiter's reassuring prophecy should rather be considered Statius' immediate source for our passage, which does reflect elements from Jupiter's and Juno's speeches in *Thebaid* I at the same time. In fleshing out his adaptation, Statius goes on to borrow from the *Aeneid*, viz. Juno's soliloquies in 1.36–49 and 7.286–322, Amata reproaching her husband in 7.359–72 and the council of the gods in 10.1–17. Further significant details are also abstracted from the following passages: Thetis' complaint and Zeus' reaction in Hom. *Il.* 1.498–527, the council of the gods in Ov. *Met.* 1.163–243 and Apollo's complaint to Jupiter in V.Fl. 4.58–67. See further the introductory notes to lines 145–192, 193–221 and Appendix III..

The similarities between the Bacchus-Jupiter passage and the dialogue between Venus and Jupiter in Silius Italicus 3.557–629 – also in imitation of *Aen.* 1.223 ff. – are striking. Lorenz (1968: 29 ff.) analyses the passages in the *Aeneid*, the *Punica* and Jupiter's speech in *Th.* 1.213 ff.; a comparison with the Bacchus-Jupiter passage would be even more rewarding.

For a detailed analysis of the Venus-Jupiter passage in Vergil see Wlosok (1967: 11–73), Kühn (1971: 19–27); for Silius' adaptation see also Kissel (1969: 38–46); for Statius' version see Von Moisy (1971: 45 ff.), Reitz (1985: 132–34), Ahl (1986: 2849 f.).

Bacchus' speech is the counterpart of Juno's plea for the defence of Argos in *Th.* 1.250–82; in 1.287 f. Jupiter is fully aware that Bacchus too would like to defend Thebes, *si detur copia.*

For similar complaints cf. further Ov. *Met.* 2.272–300 (Tellus' complaint), V.Fl. 1.503–27 (Sol's complaint) and 531–60 (Jupiter's prophecy), 5.624–48 (Mars' complaint), *Th.* 9.421–45 (Ismenos' complaint).

145–192 *When Bacchus sees the Argive host advancing on Thebes, he realizes that the destruction of his beloved city is imminent and breaks down completely (145–54). Weeping bitterly, he approaches Jupiter and pleads with him to spare the city.*

Bacchus' plea to Jupiter is his second attempt to delay the fulfilment of destiny, the only manner in which the lesser gods can work their will (see Vessey (1973: 166), Fordyce on *Aen.* 7.315, Sil. 1.39, 3.115). His first intervention brought about the Nemean interlude (*Th.* 4.723–7.144). The structural function of both interventions by Bacchus within the narrative of the *Thebaid* is emphasized by the similarities between his monologue in 4.669 ff. and his complaint here. Juhnke (1972: 116) rightly refers to the two interventions by Poseidon and Juno in Hom. *Od.* 5.282–94, 13.125–64 and *Aen.* 1.36–80, 7.286–340 respectively.

From the very beginning, Bacchus' words point to the Vergilian substructure of his plea. As Venus does in *Aen.* 1.229–41, Bacchus, without further ado, sails in with three indignant questions, the gist of which summarizes his plea: 'Will you destroy your own Thebes? Is your wife so merciless? Have you no pity for Thebes, for Semele and for myself?' (155–58). This abrupt start, echoing the first lines of Amata's reproach to her husband in *Aen.* 7.359 ff., expresses his highly emotional state of mind; cf. Quint. 3.8.58–59. These reproachful questions are elaborated in five movements of thought: (a) 158–67; (b) 168–77; (c) 178–81; (d) 182–88; (e) 189–92. The argument as a whole has the structure of a ring composition: the sections (a) and (e) are identical in content, both serving to remind Jupiter of his emotional bonds with Thebes. The further arrangement of the sections has also been carefully thought out: the *concessio* (c) forms the link between the *querella* – (a) and (b) – and the *suasoria* – (d) and (e) –. The two sections of the *querella* contain an identical number of verses, consisting of (3+3+4) and (4+3+3) lines respectively.

Bacchus – even more than Venus – employs the rhetorical question as part of the framework of his argument, an argument featuring a series of aggrieved remarks, each followed by a rhetorical question. The structure can be broken down as follows. All five of the elements which go to make up Bacchus' argument lead to the same conclusion: the destruction of Thebes would be against Jupiter's own best interests. In the sections (a) and (b) Bacchus implies that Jupiter's motives can only be explained as springing from Juno's insistence or from his own irrational behaviour; furthermore that Jupiter would also be appalled should his own Curetes perish, and that Juno alone would benefit from the razing of Thebes. The *concessio* (c) reaches the conclusion that Bacchus has nowhere else to turn. Subarguments (d) and (e) also lead to the conclusion that in his own best interest Jupiter is obliged to spare Bacchus' beloved Thebes.

Von Moisy (1971: 46 f.) analyses Bacchus' speech, focusing on its highly emotional character; the absence of a well-defined structure and the associative sequences of thought aptly reflect the god's agitated state of mind.

145 f. viderat Inachias rapidum glomerare cohortes / Bacchus iter: the pluperfect marks the beginning of the new episode; cf. 90, 471. This use of the plpf. avoids the monotony of a serial narrative of events by closely interweaving the new action with the preceding one (see below); cf. V.Fl. 6.203. More often this aim is achieved by *interea, et iam, dum.* For 'Inachius' indicating the Argives see 15 n. According to the statistics in TLL s.v. 2058,68 f. 'glomerare' occurs mainly in poetry. There is no consensus of opinion about the meaning of the verb in this line. Mozley ('gather swiftly for the march'), Legras ('*glomerare* s'applique au rassemblement des troupes', 1905: 322 n. 3) and Lesueur take it in the sense of 'to mass together', for which cf. *Aen.* 2.315 *glomerare manum bello,* V.Fl. 6.86 f. *Sindi glomerantque . . . / . . . turmas* (OLD s.v. 3, TLL s.v. 2060,26 f.). However, this interpretation does not fully account for *iter.* It is preferable to take it in the sense of 'cover a course with rapid movement', with Porpora ('accelerando il corso'), Imhof, OLD s.v. 4 and TLL s.v. 2060, 14, for which Sil. 10.461 *rapidum glomerans cursum* and 12.518 *instincti glomerant gressus* may be compared. *Iter* should be interpreted as *subst. actionis* (TLL s.v. 538, 77); cf. Enn. *Op. inc.* 14 Sk. *Sol equis iter repressit,* Caes. *Gall.* 3.6.5 *hoste . . . iter demorante,* Luc. 6.573. In some cases 'glomerare' refers more specifically to the pace at which the horses move, full gallop or 'quick-stepping', for which cf. Verg. *G.* 3.117 *equitem docuere . . . gressus glomerare superbos* (see Mynor's note), Plin. *Nat.* 8.166 . . . *non vulgaris in cursu gradus sed mollis alterno crurum explicatu glomeratio, unde equis tolutim carpere incursum traditur arte,* Sil. 3.336 (*sonipes) inconcusso glomerat vestigia dorso, Ach.* 1.59 *illi* (sc. horses) *spumiferos glomerant a pectore cursus;* see further Semple (1946: 62). If one accepts this technical sense of *glomerare* here, then *cohortes* is used for 'cavalry'; TLL s.v. provides no parallel, but see Servius on *Aen.* 11.500 f. *tota cohors . . . relictis / ad terram defluxit equis;* in *Th.* 7.425 *alae* is used of the Argives.

If my interpretation of *glomerare* is accepted, the preceding simile (139–44) must take a certain amount of time, during which the main action has proceeded: the army is already on its way, as is explicitly stated of the ships in the comparison.

The phrase *rapidum iter* appears to be unique, but cf. *Aen.* 5.291,

12.683 and Sil. 10.461 where the adjective is linked with *cursus*; these phrases can be explained as an extension of the more usual expression *cursum*, etc., *rapere* for 'to make a rapid journey', for which cf. Acc. $182R^2$ *qui matutinum cursum huc celeranter rapit*, Luc. 4.151, Sil. 3.156 *iter liquidum ... rapiente carina, Th. 5.3 acrior ... campum sonipes rapit.*

Note the dactylic rhythm of the line, by which the hurriedness of the marching army is emphasized.

146 Tyriam ... ad urbem: for 'Tyrius' = 'Theban' see note on line 1.

147 altricemque domum et patrios reminiscitur ignes: *patrios ignes* in substitution of more common *patrios lares*, for which cf Sen. *Ag.* 392 f. (Eurybates greets his home) *delubra et aras ... et patrios lares,* obviously refers to Jupiter's thunderbolt bringing about Bacchus' premature birth, but *altricemque domum* is not easily understood. If taken as 'la maison de son enfance' (Lesueur, Mozley), we have to think of Ino, Semele's sister, who nursed Bacchus until she was punished for that very reason (7.97, 156 f., 451; see Williams on 10.425 for further references). The inversion of natural order, ὕστερον πρότερον, is common enough. I feel, however, that *altricemque domum* more pointedly refers to his mother's womb before being struck by Jupiter's thunderbolts. Bacchus mentions his traumatic experiences in *Th.* 4.674 f. *natalesque rogi quaeque ipse micantia sensi / fulgura* and 10.888 *meaque heu cunabula flammae*; cf. 9.425, 428 *flagrantem Bromium restinximus unda* (Ismenos speaking). The only parallel in classical Latin for *domus* = 'womb' is Ov. *Met.* 15.218 ff. *natura ... angi / corpora visceribus distentae condita matris / noluit eque domo vacuas emisit in auras*; see Bömer ad loc. and TLL s.v. 1979, 61 ff. for later references. More often *domus* metaphorically refers to the 'tomb' as the 'home' of a dead person, e.g. [Tib.] 3.2.22, *Silv.* 5.1.137. For highly poetic 'altrix' cf. Pac. *trag.* 404 (*terra*), Luc. 6.426, V.Fl. 6.325 *altricemque nivem, Th.* 9.439, *Silv.* 3.5.108, Sil. 1.218.

For *ignis* indicating Jupiter's thunderbolts, cf. *Aen.* 1.42, 2.649, Ov. *Met.* 2.313, *Th.* 7.158, 191, 202, 324; TLL s.v. 290,8 ff. For the line-ending cf. *Aen.* 10.782 *reminiscitur Argos.*

Note the correspondence in structure and content between lines 146–47 and 156–57.

148 purpureum tristi turbatus pectore vultum: as in 63, the aesthetic effect of this 'Silver Line' is reinforced by the concentric

arrangement of the alliterations *p t t p*. In painting and polychrome plastic art, the face of Bacchus is often highlighted in crimson; see Gaymann (1898: 33 n. 6). In this somewhat grotesque description of the god of inebriation, such an interpretation of *purpureum* has obvious attractions. More probably, however, the epithet refers to the radiant glow of youth; cf. Hor. *Carm.* 3.3.12 (Augustus) *purpureo bibit ore nectar*, *Aen.* 1.590 f. *lumenque iuventae / purpureum* (which is explained as 'pulcher' by Servius), 11.819 (dying Camilla), [Tib.] 3.4.30, *Ach.* 1.162, Sil. 7.194 f. Bacchus' eternal youth is a traditional concept; see Bömer on Ov. *Met.* 4.18 *tu puer aeternus, tu formosissimus*. For further discussion on 'purpureus' see André (1949: 90 f.), Edgeworth (1979: 281 ff.). On the analogy of the similar phrases in *Aen.* 8.29 *tristi turbatus pectora bello* and Ov. *Met.* 11.411 *anxia prodigiis turbatus pectora Ceyx*, *tristi pectore* should be taken as an ablative of cause, being equivalent to 'tristitia pectoris'. Edgeworth (1979: 289 f.) is wrong in interpreting the line as a paradox: 'downcast at heart (though you would not have known it from his face)'. That Bacchus' habitual jolly glow is dimmed by grief, is surely a more satisfactory explanation; cf. Luc. 3.356 *turbato iam prodita voltu / ira ducis*. The effect of inner feelings on the countenance is a favourite theme from Alexandrian poetry onwards; cf. for instance Ov. *Met.* 9.535 f. *esse . . laesi poterat tibi pectoris index / et color et macies . . .*, with Bömer's note.

149 non crines, non serta loco: the meaning of these words may be illustrated with Luc. 5.170 f. *Phoebeaque serta / erectis discussa comis*, *Th.* 5.268 f. (Bacchus) *non ille quidem turgentia sertis / tempora nec flava crinem destrinxerat uva*. In our passage the garlands have fallen from his head and the vine no longer binds his hair together. This somewhat burlesque description (contrast *Aen.* 6.47 f.) is similar in form and tone to that of Calchas, when possessed by Apollo, in *Ach.* 1.522 f. *exsiliunt crines rigidisque laborat / vitta comis, nec colla loco nec in ordine gressus*. The slipping down of the god's garlands is, of course, a very 'un-epic' motif, fitting well with the laws of the bucolic and elegiac genres; cf. Verg. *Ecl.* 6.16 (Silenus) *serta procul, tantum capiti delapsa, iacebant*, Ov. *Am.* 1.6.38 *madidis lapsa corona comis*. However, the motif is also used in other genres; cf. for instance Ov. *Fast.* 2.739 and *Met.* 2.600 ff. (Apollo) *laurea delapsa est . . . / et pariter vultusque deo plectrumque colorque / excidit* (where Bömer ad loc. unjustly denies 'eine gewisse Ironie'), Sen. *Thy.* 947. For the phrasing cf. *Th.* 5.596 *non ora loco, non pectora restant.*

Reitz (1985) comparing 148 f. with Sil. 7.194–98 points at the rather burlesque, 'Hellenistic' character of our lines.

149 f. dextramque reliquit / thyrsus: personification of inanimate objects is, of course, a frequent poetic device in Statius; here, however, the *thyrsus* is actually represented as being the master of its own movements, as are the grapes described in the words that follow. Cf. Sen. *Ag.* 509 *remus effugit manus* and the poet's lack of inspiration caused by grief at his father's death in *Silv.* 5.3.7 f. (below).

150 intactae ceciderunt cornibus uvae: not 'ancora intatti' (Traglia-Aricò) or 'des grappes entières' (Lesueur), but 'not touched', that is to say 'of their own'; cf. *Ach.* 1.878 *illius intactae cecidere a pectore vestes* and, for the boldness of this personification, *Silv.* 5.3.7 f. *fugere meos Parnasia crines / vellera.* For the poetic construction of 'cado' with simple ablative cf. Liv. 1.31.2 *cecidere caelo lapides*, Verg. *G.* 1.487, Hor. *Ars* 53, Luc. 3.412; TLL s.v. 32,8 ff. The representation of Bacchus as having horns, probably springing from his character of god of vegetation and fertility, is traditional; see Nilsson, GGR 113, 215, 571. For archeological testimonies see *Pauly* s.v. Dionysos 79.40 f.; illustrations can be found in Roscher I, 1149 ff., Daremberg-Saglio I.1.619 f. Plutarch testifies that the concept was usual in the art of his time (*De Is. et Osir.* 364 f.). The famous painting by Piero di Cosimo, 'The Discovery of Honey' (Worcester Arts Mus. Mass.), shows the persistency of the tradition. In literature his horns are first mentioned in Soph. *frg.* 959.2 f. ὁ βούκερως / Ἴακχος; cf. also Eur. *Ba.* 920, 1017 f., 1159, etc. In Latin literature the horns receive frequent mention; see Nisbet-Hubbard on Hor. *Carm.* 2.19.29, Bömer on Ov. *Fast.* 3.499 f., and cf. further Ov. *Met.* 14.638, Sen. *Ph.* 756, V.Fl. 5.79, *Th.* 9.435, Sil. 3.105, 13.332.

151–54 These lines interweave quotations taken from three separate passages in the *Aeneid*: *lacrimis* and *constitit* refer to the introduction of the Vergilian substructure of Bacchus' complaint, *Aen.* 1.225 f. *sic vertice caeli / constitit* (where it is Jupiter who is the subject of the verb) and 1.228 *tristior et lacrimis* (*oculos suffusa nitentis* is replaced by *lapsoque inhonorus amictu*); the phrase *nec causae latuere patrem* echoes *Aen.* 1.130 *nec latuere doli fratrem Iunonis et irae* (Neptunus noticing that an unauthorized storm has arisen); finally, the words *ante Iovem . . . constitit . . . supplexque profatur* are remarkably similar to *Aen.* 9.624 (Ascanius) *constitit, ante Iovem supplex per vota precatus,* where, however, the sense is quite different. More likely therefore Statius' phrasing is triggered by and meant to recall Valerius' introduction to Apollo's complaint in 4.60 f. *maesto . . . vultu / ante Iovem stetit et supplex sic fatur Apollo.* In the background

is Thetis' complaint *Il.* 1.495 ff.; see notes on 152, 154. The narrative is twice interrupted by a parenthesis, in which respectively the location of Jupiter (152, after *Il.* 1.498) and his understanding the causes of Bacchus' coming to him (154, after *Aen.* 1.130) are mentioned.

151 ut erat: cf. line 820 and see Bömer on Ov. *Met.* 3.178.

lacrimis lapsoque inhonorus amictu: *lacrimis*, to be construed with *inhonorus*, refers to the description of Venus in *Aen.* 1.228; Reitz (1985: 133) compares the *zeugma* with Ov. *Met.* 2.601 f. *Inhonorus* is introduced into poetry by Statius; cf. Plin. *Nat.* 15.98, *Th.* 3.66, 567 f. *abiectaque inhonorus fronde sacerdos / . . . redit*, 10.8 *inhonora cohors laceris insignibus*, 11.399, *Silv.* 5.2.15, Ernout (1970: 185 f.). Bacchus has lost his 'honos' as the result of the loss of his attributes, his display of sorrow and his disorderly dress; his divine dignity is regained after Jupiter's partially reassuring speech, as is implicitly stated in 225 *redit omnis honos.*

152 et tunc forte polum secretus habebat: for *et* introducing a parenthesis see Von Albrecht (1964: 55), TLL s.v. 891,80 ff. Mozley's 'reigning then by chance alone in heaven' is incorrect. *Secretus* means that Jupiter finds himself apart from the other gods; it does not necessarily imply that the other gods have left. Imhof renders accurately as follows: 'der abseits just im Olymp sass'. Compare the relaxed privacy of Venus in *Th.* 9.821 f. *caeli iamdudum in parte remota / Gradivum complexa Venus.* This seclusion of Jupiter, after the calming down of his anger (84–89), is a useful dramatic device, providing a convenient opportunity for Bacchus' emotional complaint; cf. *Aen.* 8.609 ff. *natumque . . . ut procul egelido secretum flumine vidit / talibus adfata est dictis.* The situation is borrowed from Hom. *Il.* 1.498 f. (Thetis) εὗρεν δ' εὐρύοπα Κρονίδην ἄτερ ἥμενον ἄλλων. For 'polus' indicating the sky as the abode of the gods cf. *Aen.* 11.588 *labere, nympha, polo.* The phrase *polum habebat* is without any parallel. Probably Statius closely follows the Homeric phraseology in for instance *Od.* 1.67 τοὶ οὐρανὸν εὐρὺν ἔχουσιν.

153 facie conspectus in illa: for *in facie* = 'having a given appearance' cf. Quint. 11.3.47 *quamvis in eadem facie, tamen quasi vultus mutandus est*, Sil. 11.447 f. *in omni Protea forma / traxit.*

154 nec causae latuere patrem: the transitive use of 'lateo', not uncommon in prose (cf. for instance Var. *R.* 1.40.1), was introduced into poetry (cf. λανθάνω) by Vergil in *Aen.* 1.130 *nec latuere doli fratrem Iunonis et irae* (after *Il.* 1.495?), which is the source of Statius' phrase

here; cf. also V.Fl. 6.609, *Th.* 11.127, Sil. 15.601.

supplexque profatur: Thetis' (standard) gestures of supplication (*Il.* 1.500 f.) are transposed to 193 f.

155–57 This series of bitter questions, serving as an abrupt introduction to Bacchus' emotional plea, is closely imitated from queen Amata reproaching her husband for giving his daughter to a stranger in *Aen.* 7.359–62. The reference to this passage is indicated by the similarity of the question *exsulibusne* ~ *excindisne* and the repetition of *nec te miseret nataeque tuique? nec matris miseret... ?* in *nec te telluris amatae* (!) *deceptique laris miseret cinerumque meorum?* The Vergilian context is further exploited in 466, 470 ff., 479 f.

155 excindisne tuas... Thebas? *tuas* is used right from the beginning of the speech to emphasize Jupiter's emotional involvement with Thebes; the theme is elaborated in lines 156–57 and 189–92. Cf. also 7.666, 11.215. The phrase bears some resemblance to Turnus' rhetorical question in *Aen.* 12.643 f. *exscindine domos... / perpetiar?*

divum sator optime: a highly poetic variation on epic formulas such as Enn. *Ann.* 203 Sk. *divum pater atque hominum rex*, which is derived from Homeric πατὴρ ἀνδρῶν τε θεῶν τε (e.g. *Il.* 15.47); see Bömer on Ov. *Met.* 2.848. Cf. Pac. *trag.* 295 *tu ... caelestum sator*, Cic. *Tusc.* 2.9.21 (translating Sophocles), *Aen.* 1.254 *hominum sator atque deorum*, *Th.* 9.511 (Juno) *sator inclyte divum*, 11.248 (Eteocles) *sator optime divum.* Poetic *sator*, which is found neither in Ovid nor in Lucan, occurs 11 times in the *Thebaid*; Vergil uses it twice, as does Valerius, and Silius 7 times.

From the initial stages of his complaint, Bacchus, in choosing this form of address, makes use of the fact that Jupiter is his father; contrast the more subtle *captatio* by Venus in *Aen.* 1.229 f. (Wlosok 1967: 28 f.).

156 saeva adeo coniunx? for Juno's resentment against Thebes cf. *Th.* 1.12 *saevae Iunonis opus*, 1.256 f. (Juno) *illam odimus urbem, / quam vultu confessus adis*, 10.70 f., 11.211. For Juno's traditionally spiteful role in Roman epic see Häussler (1978: 187–98), Feeney (1991: 146 ff.); in the *Aeneid saeva* is frequently used as an epithet appropriate to her, e.g. 1.4, 7.287 and 592. This assumption by Bacchus, framed as a rhetorical question and refuted by Jupiter in 195 f., is impolite in the extreme when compared with the more suggestive statement of Venus in *Aen.* 1.251 *unius ob iram.*

156 f. telluris amatae / deceptique laris... cinerumque

meorum? for the adjectival use of 'amatus' cf. *Aen.* 10.189, *Eleg. Maec.* 153, *Th.* 2.323, 343, 8.650. Van Dam's interpretation of *Silv.* 2.1.56 *colloquiis . . . amatis* as 'of your loved one' is also worth considering here. Lactantius' explanation of *deceptique laris* is correct: 'dolo Iunonis dicit morte matris suae Semeles viduatos penates'; for 'lar' = 'house' cf. Cic. *Verr.* 3.27, Catul. 31.9, *Th.* 1.587, 2.439, 7.600, 787 f. (Amphiaraus) *deceptum tibi, Phoebe, larem . . . / . . . commendo* (TLL s.v. 966,7 f.). The reference is to Juno's deceit in suggesting to Semele that she should request her lover Jupiter, by whom she was with child, to visit her in his full majesty; Jupiter, obliged by his oath, granted her request; consequently Semele was killed by his thunderbolts. The Semele story, recounted at length in Ov. *Met.* 3.278 f., plays an important part in the *Thebaid*, 1.256 f., 2.71 f., 293 f. *fallax intravit limina Iuno*, 3.183 f., 4.564, 673 f., 7.602, 8.234, 9.425 *dotalesque rogos deceptaque fulmina vidi*, 10.67 f., 424, 903 f., 11.215 f.

The phrase *cinerumque meorum*, 'those ashes I hold dear' (Mozley), refers to the mortal remains of Semele, which are cherished in Thebes; cf. *Th.* 4.673 ff. *cineri data mater iniquo* (. . .) *relliquias etiam fusaeque sepulcrum / paelicis*, 7.179 f. (see comm.), 10.67, 903, *Silv.* 2.1.97 *post cineres deceptaque funera matris.*

The tripartite enumeration *telluris amatae / deceptique laris / cinerumque meorum* corresponds with that in 146 f. *Tyriam ad urbem / altricemque domum / patrios ignes.* As in 146 f. the parts of the enumeration become increasingly more specific, from the all-embracing *telluris amatae*, via the palace of Semele, to the mother's grave.

158 esto: the *concessio* (cf. Quint. 9.2.51) applies to the fact that Jupiter – as Bacchus is willing to believe – acted involuntarily in the death of Semele; a second attack on Thebes, however, can find no such excuse (159 f.). In his reaction Jupiter builds upon this *concessio* by stating that he never punishes of his own free will; *quin etiam invitus* (203) repeats *invitum* in this line.

invitum iaculatus nubibus ignem: *invitum* may be taken in the (rare) sense 'unwillingly done or used' (OLD s.v. 3), for which cf. V.Fl. 3.391 *quibus invito maduerunt sanguine dextrae.* Alternatively, however, the thunderbolts themselves are represented as being reluctant to kill Semele; cf. Ov. *Met.* 8.514 *ut invitis conreptus ab ignibus arsit*, with Bömer's note.

The phrase is a deliberate imitation of Juno's complaint in *Aen.* 1.42 *ipsa* (i.e. Pallas) *Iovis rapidum iaculata e nubibus ignem.*

159 en iterum atra refers incendia terris: for *en iterum* cf. Verg. *G.* 4.495 f., V.Fl. 2.395. The choice of *incendia*, referring to the imminent destruction of Thebes by war, closely links this second attack with the weapons of Jupiter's first attack in the preceding line. The slightly metaphorical use of *incendia* is perhaps inspired by Petr. 124. vss. 262 f. (Furor) *flagranti / stipite dextra minax terris incendia portat.* In addition to its factual use in describing the physical aspects of the fires, *atra* is applied here for its emotional associations with death; see notes on 72, 476, 782, TLL s.v. 1020,39 ff.

160 nec Styge iurata, nec paelicis arte rogatus: note the remarkable coordination of the ablative absolute with the predicative participle construction. Jupiter swore that he would comply with any request made by Semele, as is told in Ov. *Met.* 3.290 f. *Stygii quoque conscia sunto / numina torrentis : timor et deus ille deorum est.* An oath sworn by Styx was inviolable; cf. Hom. *Il.* 15.36 f., *Aen.* 6.323 f. *Stygiamque paludem, / di cuius iurare timent et fallere numen.* For the transitive use of 'iurare', which, according to Servius on *Aen.* 12.197 belongs to 'ornatior elocutio', see note on 103. The phrase *paelicis arte rogatus* is, of course, highly sarcastic, as Semele was in fact coached by the deceitful Juno to frame her request to Jupiter in such a way that refusal would be impossible. For 'ars' in the sense of 'stratagem, trick', cf. *Aen.* 7.765 f. *Hippolytum, postquam arte novercae / occiderit.* 'Paelex' is sarcastically used here in the derogatory sense meant by the Argive women in their prayer to Juno in *Th.* 10.67 *aspice sacrilegas Cadmeae paelicis arces,* where Mozley correctly translates with 'harlot'. In *Th.* 4.676 Bacchus also speaks of his mother as 'paelex', borrowing Juno's vocabulary. The ostensible disparagement of Jupiter's love for Semele by the use of *paelex,* the ambiguous use of *ars* and the questionable truth in *rogatus,* all serve to change Jupiter's mind.

161 quis modus? cf. Verg. *Ecl.* 10.28 *ecquis erit modus?, Th.* 12.573 *nam quis erit saevire modus?, Silv.* 1.2.164. The question is well founded, Jupiter's despotic decision being the only conceivable reason for the second attack. A similar sequence of thought is expressed by Venus in *Aen.* 1.240 f. *nunc eadem fortuna viros . . . / insequitur. quem das finem, rex magne, laborum?* imitated by V.Fl. 4.63 f.

161 f. an nobis pater iratusque bonusque / fulmen habes? Mozley's 'Art thou my father, and incensed against me? Kindly, and yet dost wield the thunderbolt?' is unconvincing; *iratusque bonusque* should

be taken together, indicating that Jupiter is capable of wielding his thunderbolts whatever his frame of mind. The effective collocation *nobis pater* emphasizes the perversity of this (presumed) explanation of Jupiter's behaviour. TLL s.v. *fulmen* 1529,77 ff. quotes several examples of the phrase 'fulmen habere'; when applied to Jupiter it generally has the sense of 'be in possession of, rule', cf. Cic. *Div.* 2.44, Ov. *Am.* 2.1.16, 2.1.20, *Met.* 1.197. Here, however, the required meaning is 'to handle, wield', in support of which I can only quote Sil. 12.666 f. (after a thunderstorm) *nullaque tam mitem credas habuisse Tonantem / fulmina*; perhaps this use of 'habere' can also be illustrated with Tac. *Ann.* 2.14 *nec enim immensa barbarorum scuta, enormis hastas... perinde haberi quam pila et gladios...*

The train of thought in 161–67 may be analysed as follows: Bacchus begins with the assumption that his father wields his thunderbolts against him (or his children?), *nobis*, both when enraged and in a kind mood ('sehr ironisch' Schubert 1984: 193); the probability of such an assumption is then refuted by the mention of other birth-places of children born to Jupiter which nevertheless remain undisturbed (*sed non... ibis Amyclas*). Consequently he draws the 'inevitable' conclusion that he alone is the butt of his father's actions (*scilicet... progenies?*). Finally the validity of this assumption is disproved by the love shown Bacchus by his father after the death of Semele (*ego nempe tamen... menses*). Each part of the sequence is thus meant to prove that Jupiter's behaviour is contrary to reason.

162 f. sed non Danaeia limina talis / Parrhasiumque nemus Ledaeasque ibis Amyclas: *talis* is explained by Amar-Lemaire as 'infensus'; more probably, it refers to *fulmen habes*. *Danaeia limina* refers to the tower where Danae, imprisoned by her father, conceived Perseus; cf. Ov. *Met.* 4.611, *Th.* 1.255. For the metonymous use of 'limina' = 'house' cf. *Aen.* 1.707 f. *Tyrii per limina laeta frequentes / convenere*, Ov. *Met.* 13.628. For 'Parrhasius' with reference to Callisto see 8 n. Callisto was seduced by Jupiter, who disguised himself as Diana, while resting in these woods (cf. Ov. *Met.* 2.425, *Ach.* 1.263); Arcas was conceived as a result of this encounter. The phrase is perhaps reminiscent of Ov. *Met.* 9.188 *Partheniumque nemus*, as Keudel (1970: 155 f.) suggests. The adjective 'Ledaeus', first mentioned in *Aen.* 3.328, specifies Amyclae as the birthplace of Castor and Pollux, sons of Leda and Jupiter. For the extension of the use of the accusative in direction adverbials (*limina, nemus, Amyclas*) see K.-St. I, 487 A9, LHS 49 f.

164 f. scilicet e cunctis ego neglectissima natis / progenies? as a result of the preceding refutation (*sed non* . . .), Bacchus arrives at the tentative conclusion, put in the form of a question, that he alone is the target of his father's actions; in the next line this assumption too is refuted. Whilst Vergil never uses *scilicet* when introducing a sarcastic question, Statius does so frequently: cf. 3.652, 4.204, 7.548, 9.98,159. The unique superlative *neglectissima* is coined to remind the reader of the complaint made by Thetis in Hom. *Il.* 1.516 ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεός εἰμι . . .; *progenies* echoes Venus' reproach in *Aen.* 1.250 *nos, tua progenies.*

165 ego nempe tamen: *nempe* often introduces a statement which, it is assumed, will remain uncontradicted by the addressee; K.-St. I, 809, LHS 511. Here the well-known fact is mentioned to refute the preceding assumption.

165 f. qui dulce ferenti / pondus eram: Bacchus was sewn up in his father's thigh, after the violent death of Semele, till the time came for him to be born; cf. for instance Ov. *Met.* 3.310 ff. *inperfectus adhuc infans genetricis ab alvo / eripitur patrioque tener* . . . / *insuitur femori maternaque tempora complet* with Bömer's note, *Fast.* 3.503, *Th.* 2.72 f. *praerupti cum te, tener Euhie, partus / transmisere patri.* 'Pondus' referring to an unborn child is not unusual in poetry; cf. Lucr. 4.1250, Prop. 4.1.100, Ov. *Met.* 9.704, *Ach.* 1.672 *aegros in pondere menses.*

166 f. cui tu dignatus limina vitae / praereptumque iter et maternos reddere menses: 'dignari' with infinitive belongs to the elevated style of poetry, only later used in prose: cf. Lucr. 2.1039, Catul. 64.407, Verg. *Ecl.* 6.1, *Aen.* 4.192, Hor. *Carm.* 4.3.14, Ov. *Met.* 10.158, Curt. 8.14.44; K.-St. I.674 b. The content of the whole phrase is comparable with Ov. *Met.* 3.310 ff. (above). Barth's *uterum* (read by Garrod and Hill) for *iter* (Pω) is judged 'extremely plausible' by Mozley. Imhof takes the expression *limina* . . . *iter* as a hendiadys, having the sense of 'praereptum *iter* ad *limina vitae*'. Håkanson (1973: 50) rejects this interpretation, arguing that 'it sounds unnatural to talk about the pre-natal development as an *iter*, and *limina vitae* is not naturally taken as the goal for that *iter*, but as the starting-point for life, in which sense this expression is very usual'; in support of Barth's *uterum* he quotes *Th.* 2.72 f. (above) and *Ach.* 1.672 *turgentemque* (v.l. *surgentemque*) *uterum atque aegros in pondere menses.* These arguments are, I think, not decisive. The goal of *iter* most likely is the starting-point of life itself; this 'threshold of life' is reached after the pre-natal 'course', which

in the rather unnatural case of Bacchus was interrupted prematurely and 'given back' to him by Jupiter. There is no exact parallel for 'praeripio' + *uterum* (but Ov. *Met.* 3.310 f. *ab alvo / eripitur* comes close), nor for 'praeripio' + *iter*, but cf. the unnatural event in Mart. *Sp.* 12.6, where *iter* refers to the path opened by spears through which a sow gives birth, *ut natis triste pateret iter*, which leads to comparing this event with Bacchus' birth, *quis negat esse satum materno funere Bacchum? sic genitum numen credite.* If *iter* is kept, the process of birth is described in a strictly reversed order.

For *limen vitae* cf. Lucr. 3.681 *tum cum gignimur et vitae cum limen inimus*, *Aen.* 6.427 *infantumque animae flentes, in limine primo*, Luc. 2.106 f., Sen. *Her.F.* 1133 f., Sil. 13.548 f. (*lucis*), *Th.* 5.260 f. *semineces pueri trepidas in limine vitae / singultant animas*, 535, *Silv.* 4.2.13 and perhaps 2.6.70 (Van Dam 1980: 400 f.). A similar metaphor is used in Hom. *Il.* 22.60 ἐπὶ γήραος οὐδῷ. With *maternos reddere menses* cf. Ov. *Met.* 3.312 *maternaque tempora complet*; Servius on *Aen.* 1.535 uses a very similar expression, *completis maternis mensibus.* The whole phrase is imitated by Nemes. *Cyn.* 19 f. *ut pater omnipotens maternos reddere menses / dignatus iusti complerit tempora partus* (Barth).

For the triadic structure of the sentence see note on 147.

168–77 In addition to these *ad hominem* arguments, Bacchus goes on to argue that the Thebans lack both military power and experience in the use of cold steel; how then can they be expected to provide a match for the Argives? His words are similar to those used by Pentheus in his outburst against the Thebans in Ov. *Met.* 3.531 ff., when he contrasts their fear of Bacchus and his retinue with their former audacity. In our passage Bacchus uses their change of attitude, for which he himself is responsible, as an argument against Jupiter's plans. For verbal parallels between these passages see comm. on 170–72. The same motif is exploited by Statius in *Th.* 2.664 ff., where Tydeus attacks the dying Menoetes, *nebridas et fragiles thyrsos portare putastis / inbellem ad sonitum maribusque incognita veris / foeda Celaenaea committere proelia buxo?* see further on 168. The description of the unwarlike armour of the priest Eunaeus in *Th.* 7.652 f. clearly illustrates Bacchus' point. The ultimate source of these passages is perhaps the sneering address to the Trojans made by Numanus in *Aen.* 9.614–20.

Intending to spare them the ravages of war, Bacchus artfully employs the traditional aura of effeminacy surrounding his attendants in mitigation.

168 adde, quod: this argumentative transition is not strictly prosaic, but rarely used in epic poetry (Axelson 1945: 47): not in the *Aeneid* or Silius, 4 times in Lucan, once in Valerius, in Statius only here and *Silv.* 1.1.14. Its frequent occurrence in Ovid is remarkable (29 times), but only four in *Met.* The usage of the formula in 'lower' poetic genres (5 times in Lucretius, 5 times in Horace but only once in the *Odes*), and in prose (TLL s.v. 591,56–70) may show that Bacchus wishes to achieve a matter-of-fact tone in order to control his emotions.

168 f. inbellis rarisque exercita castris / turba: cf. *Silv.* 1.4.72 *innumeris exercita castris.* For *turba* indicating the attendants of the Bacchic religion cf. Ov. *Met.* 3.529 (immediately preceding the Pentheus-speech Statius has in mind), *Th.* 7.568. *Inbellis* is often used as a taunt against unwarlike, effeminate Thebes, as e.g. in *Th.* 2.665, 7.656, 9.478 *inbelli famulate deo* (see also below); in 4.676 Bacchus uses a similar phrase to stress the helplessness of peace-loving Thebes and the aggressiveness of its opponents, *residem ferro . . . Theben.* For the metonymical use of *castra* as typical of military operations and war cf. Cic. *Att.* 14.21.3 *mihi autem non est dubium quin res spectet ad castra,* Prop. 3.12.25; TLL s.v. 562,59 ff.

For the participation of men in the Dionysiac cult see Henrich's informative article (1978), to which I owe the following. Throughout the Hellenistic period men were excluded from orgiastic rites, but did participate in public *trieterides.* The Roman cult was initially restricted to women; from 187 B.C. worshippers of both sexes were allowed to meet jointly in very small groups; in the second century A.D. the cult became a joint affair. In our passage Bacchus seems to take male participants for granted; see further introd. note to 649–687.

169 meas acies, mea tantum proelia norunt: Amar-Lemaire think that the phrase refers either to the Maenads tearing animals to pieces or to Agaue and Pentheus. It seems more likely that Bacchic revels in general are indicated here, the orgiastic rites of the Maenads being explicitly mentioned in line 171; cf. the reproving words of Tydeus in *Th.* 2.665 f. *maribusque incognita veris / foeda Celaenaea committere proelia buxo?* This metaphorical use of *acies* and *proelia,* applied to activities comparable with a battle (such as eating, drinking, love-making), is already found in Plautus and Cicero and is frequently employed in elegy; cf. also *Priap.* 20.3 *sutilibus Liber committit proelia thyrsis,* Mart. 4.82.6. Statius may have thought here of one of the classic examples

of metaphor, treated in Arist. *Poet.* 1457.21 f., the 'shield of Dionysus' and the 'cup of Ares'.

169 f. Klotz-Klinnert print a full stop after *norunt*, thus obscuring the clarity of the construction of the infinitives in 170; Garrod, Mozley and Hill rightly prefer a comma. The infinitives may either be construed with *norunt*, or taken as explicative.

170 nectere fronde comas: cf. Hor. *Ep.* 2.1.109 f. *pueri patresque . . . / fronde comas vincti cenant*, *Ach.* 1.9 f. *fronde secunda / necte comas*. Here the *frons (bacchica)* is implicitly contrasted with the helmets of real soldiers; again Statius refers the reader to Pentheus' scornful reproach in Ov. *Met.* 3.541 f. *quos arma tenere, / non thyrsos galeaque tegi, non fronde decebat?* The contrast made between real weapons and those of the Bacchic religion, here and in the following words, is conventional; cf. also Eur. *Ba.* 50 ff., 176 f., *Phoin.* 785; *Th.* 2.664 ff., 9.476–80, *Ach.* 1.713 ff. The *Thyrsagetae* in *Arg.* 6.134 ff. have similar accoutrements (*tympana, tibia, thyrsus*), but are formidable for all that.

170 f. ad inspirata rotari / buxa: for 'buxus' indicating the Phrygian flute as a standard feature of the cults of Cybele and Dionysus cf. for instance *Aen.* 9.619 f., Ov. *Pont.* 1.1.45, V.Fl. 1.319, *Th.* 2.666 *foeda . . . buxo*, 9.479 f. *cum Bacchica mugit / buxus*; for further details see Bömer on Ov. *Met.* 3.533, Tarrant on Sen. *Ag.* 689. The *buxus* is contrasted with the martial *tuba* mentioned in 173. The verb 'rotare' is often used to indicate ecstatic movements; cf. Luc. 1.566 f. *crinemque rotantes* (. . .) *Galli*, 5.172, V.Fl. 1.209, *Th.* 10.173, *Silv.* 4.3.121; in *Silv.* 2.7.7 Bacchus is apostrophized as *tu Bassaridum rotator Euhan*. The combination of 'inspirare' with a musical instrument as its object is rare; cf. Plin. *Nat.* 10.84 (TLL s.v. 1961,12 ff.).

171 timent thyrsos nuptarum et proelia matrum: the statement refers to the orgiastic rites and more specifically to the killing of Pentheus and Orpheus; the story is told in *Th.* 4.565 ff. *Penthea iam fractis genetrix Cadmeia thyrsis* (. . .) *insequitur planctu*, 9.478 f., 11.487 f. *cum bella cieret / Bacchus et armatas furiarent orgia matres* (see Venini's note). For the thyrsus as weapon of the Maenads cf. for instance Ov. *Met.* 11.27 f., *Th.* 4.390, 4.565. In Ov. *Met.* 3.542 and *Th.* 2.664 the Thebans are derided for having the unwarlike thyrsus instead of proper weapons; here the thyrsus is represented as a weapon terrifying to them in the hands of women, yet a further emphasis on their unwarlike spirit.

There is no objective reason for the exclusion of young unmarried girls here. In Eur. *Ba.* 694 παρθένοι are included in the Dionysiac cult; for the rather obscure line *ibid.* 35 f. καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι / γυναῖκες ἦσαν see Dodds ad loc. Mothers play a dominant part in Statius' description of the Bacchic cult; *Th.* 1.229 *mala gaudia matrum*, 2.663 *avidas Bacchum scelerare parentes*, 7.679, 11.488 *armatas furiarent orgia matres*, 12.790 f. *matresque Pelasgae / decurrunt.* Mulder ad loc. is possibly right in suggesting that mothers are symbolic of the murderous fury in Bacchic revelling, on account of Agaue's killing of Pentheus; cf. also Sen. *Oed.* 435 f., 442. However, *matres* is, of course, a convenient substitute for the metrically unmanageable *feminae* and *mulieres*; cf. Verg. *G.*4.520, *Aen.* 2.797, 6.306, V.Fl. 2.80 (Poortvliet ad loc.), *Th.* 7.240. The combination *matres nurusque* is far commoner, e.g. Ov. *Met.* 3.529, 4.9, *Th.* 12.786. The juxtaposition with *nuptae* is perhaps intended to emphasize the men's cowardice, their being afraid of their own wives and mothers. For *proelia matrum* cf. further *Th.* 12.791 f. *Bacchea ad bella vocatae / thyiades.*

172 unde tubas Martemque pati: Amar-Lemaire 'scil. didicerint', but the infinitive is best taken as 'indignantis'. The Thebans, being afraid of their wives and mothers, are certainly no match for a real enemy; *tubas* is contrasted with *buxa*, *Martem* with *proelia matrum* in the preceding line. The phrase is comparable with Luc. 7.273 f. *non illa* (i.e. the Greek soldiers) *tubas non agmine moto / clamorem latura suom.*

172 f. qui fervidus ecce / quanta parat? for exclamatory *ecce quanta* cf. Juv. 5.67 *ecce alius quanto porrexit murmure panem*; see Housman (1972: III 1213). For the position of *ecce* in the sentence cf. lines 254 and 373 and see Bömer on Ov. *Met.* 2.92. The use of *ecce* makes it clear that Bacchus and Jupiter can see what happens on earth; for this dramatic use of the interjection cf. also lines 255, 271, 368, 373, Chausserie-Laprée (1969: 545–48). *Fervidus* in the sense of 'blazing, furious' is also used in *Aen.* 10.788, 12.293; the epithet is also applied to Mars in *Th.* 3.261; in Sil. 8.11 it is linked with *bella.*

173 f. quid si ille tuos Curetas in arma / ducat et innocuis iubeat decernere peltis? Imhof takes *peltis* as belonging to the Thebans, 'und gegen der Meinen so harmlose Schilde sie hetzte'. Mozley shares this opinion, but supplies the Thebans as subject of *decernere*, 'and bid them (i.e. my citizens) to decide the issue with their guileless targes'. According to these interpretations, however, the words

contain scarcely any argument likely to make Jupiter change his mind. The Curetes are mentioned in Hom. *Il.* 9.529 ff., as fighting against the Aetolians and in Hesiod. *fr.* 198 Rz. The first reference to the story that they protected the infant Zeus, who was hidden from Cronos in a cave, clashing their shields and their helmets in order that the father should not hear the infant's wailing, is Eur. *Ba.* 120 ff.; Roscher s.v. *Kureten* 1600 f. The story is also told by Lucr. 2.629 ff. describing the armed dancers in the procession of the Magna Mater; see also Verg. *G.* 4.149–52.

In all these passages the Curetes are not portrayed as being unwarlike and defenceless, which nevertheless seems to be the required notion here. Possibly Ov. *Fast.* 4.179 ff. provides the clue. Ovid too describes the festival of the Magna Mater and tells the traditional story of the protection of Jupiter by the Curetes, who act here together with the Phrygian Corybantes with whom they are often interchanged (see Bömer on Ov. *Fast.* 4.210), *pars clipeos rudibus, galeas pars tundit inanes / hoc Curetes habent, hoc Corybantes opus* (209 f.). In the following lines Ovid describes the imitation of this armed dance during the procession of Cybele, 213 f. *cymbala pro galeis, pro scutis tympana pulsant: / tibia dat Phrygios, ut dedit ante, modos.* His description of these unwarlike imitators of the Curetes may be the origin of Bacchus' bitter question to Jupiter, 'What if Mars were to lead your beloved (*tuos*) Curetes to a fight and bid them (the Curetes) decide the issue with their harmless light shields?' By asking this question Bacchus equates his attendants, the Thebans, with the defenceless (imitators of the) once warlike Curetes. Bindewald seems to have a similar interpretation in mind, 'und heißt mit unschädlichen Schilden sie kämpfen'. This interpretation finds support in *Th.* 4.789 ff. *qualis Berecyntia mater, / dum parvum circa iubet exultare Tonantem / Curetas trepidos; illi certantia plaudunt / orgia, sed magnis resonat vagitibus Ide*, (imitating *Fast.* 4.207), where the Curetes are dancing frantically (*trepidos*) and clash the *tympana* (for *orgia* in this sense cf. Prop. 3.1.4); the weapons of the pre-Ovidian version are omitted. If this interpretation is valid, Bacchus is using an emotional and very effective argument *ad hominem* by placing Jupiter in a similar situation.

For the Curetes see Bailey on Lucr. 2.629 f., Frazer on *Fasti* 4.209 with literature. Representations of their armed dance can be found in Roscher 2.1602 f., Daremberg-Saglio 1.2.1626, Weege (1976: 36).

The phrase 'in arma ducere' also occurs in Prop. 2.1.18 *ut possem heroas ducere in arma manus.* Since Vergil, e.g. *Aen.* 7.230, 'innocuus' (= 'unharmed') is used as a dactylic equivalent of *innocens.* TLL s.v.

1708,71 f. rightly takes the word here in an active sense 'non nocens', for which cf. Auson. *Mos.* 406 (*secures*). The epithet emphasizes the unwarlike character of these light shields; cf. the description of a shield belonging to a priest of Bacchus in *Th.* 7.652 *clipei penetrabile textum.*

For the intransitive use of 'decernere' = 'to fight' cf. Enn. *Ann.* 132 Sk. *adnuit sese mecum decernere ferro*, Cic. *Phil.* 3.33, *Aen.* 7.525, 11.218 *iubent decernere ferro*, 12.282, 695, V.Fl. 4.193, *Th.* 6.646 f. *tunc vocat, emisso si quis decernere disco / . . . velit.*

175–77 The phrase *quin etiam* introduces the climax of this part of Bacchus' speech, 168–77, which is followed by the pseudo-resignation in 178 ff. A similar climax is introduced by *quin etiam* in Jupiter's speech (203 f.). Bacchus' words *invisos (. . .) Argos eligis* and *luimus ditare Mycenas* form a deliberate counterpart to Juno's indignant question to Jupiter in *Th.* 1.259 *facta luant Thebae: cur hostes eligis Argos?* For the structural relationship between Books 1 and 7, in imitation of the structure of the *Aeneid*, see Introduction xviii–xx.

175 f. invisos . . . Argos / eligis! Argos (and Mycenae, see below) is traditionally favoured by Juno; cf. Hom. *Il.* 4.51 f., Hor. *Carm.* 1.7.8 f. *plurimus in Iunonis honorem / aptum dicet equis Argos ditisque Mycenas*, Liv. 34.24.2, Sen. *Ag.* 350 with Tarrant's note, *ibid.* 809 *Argos iratae carum novercae*, *Th.* 4.671 f. *hoc mihi saevum / Argos et indomitae bellum ciet ira novercae.* Juno's hatred for Semele (see 156 n.) makes Argos the natural enemy of Thebes. Bacchus' words echo Juno's in *Th.* 1.259 *facta luant Thebae: cur hostes eligis Argos?*

sic hostis defuit? Jupiter should have chosen an agent other than Juno's Argos to destroy Thebes. The phrase is reminiscent of Luc. 1.23 *nondum tibi defuit hostis* (Michler 1914: 44).

176 f. o ipsis, genitor, graviora periclis / iussa: the fact that it is Juno's own city that will destroy Thebes, makes the decision even harder to bear than the imminent destruction itself. For 'gravis' = 'hard to bear, painful' cf. Pl. *Epid.* 557, *Aen.* 8.582 *gravior . . . nuntius.* Note the strong hiatus after the interjection, which is put almost invariably in the arsis by Statius; cf. *Th.* 3.367 and Heuvel on 1.22.

177 novercales luimus ditare Mycenas! most editors read *luimus* with P; *ruimus* (ω) is preferred by Barth, Amar-Lemaire, Hill, TLL s.v. *luo* 1841,14 and Håkanson (1973: 14). The latter's argument that *luimus* is 'rather unnatural' cannot be decisive in the case of Statius; his reference to *Th.* 7.601 f. *mallent . . . ruisse* is not relevant. Alton's

'Dictaee' for *ditare* (1923: 182) leaves *Mycenas* unexplained. Hill rejects *luimus* because the verb, which occurs eleven times in Statius, is never used by him in an absolute sense; he takes *ditare* as a final infinitive, which is, of course, in itself a rather common construction after *verba eundi* : see Williams on *Th.* 10.232 f., Dilke on *Ach.* 1.134, K.-St. I, 680 f. The only other example of 'ruo' with an infinitive which I can provide is Luc. 7.751 *scire ruunt, quanta fuerint mercede nocentes*, where, however, the reading is far from certain; most MSS read *volunt*, Haskins adopts the conjecture *volant*. Some support for *luimus* can be derived from *Th.* 1.259 *facta luant Thebae*. Mozley takes *luimus* in an absolute sense and also explains the infinitive as of purpose, 'we pay the penalty, to make rich . . . Mycenae', which makes good sense. Perhaps the infinitive can be explained as a 'cognate object' with *luimus* used in a condensed manner for 'luimus (supplicium) ditare': 'our punishment consists of enriching Thebes'. This construction may be compared with the (also unique) construction of *exilium* as predicative accusative in Ov. *Met.* 3.625 *exilium dira poenam pro caede luebat*; cf. also the construction of 'pendo' in *Aen.* 6.20 ff. *pendere poenas . . . corpora natorum.*

'novercalis' first occurs in Sen. *Con.* 4.6; cf. also Sen. *Ag.* 118, *Her.F.* 1236, *Silv.* 5.2.119, Juv. 12.71, Tac. *Ann.* 12.2.

178 cedo equidem: the same expression of (pretended) resignation is used in *Aen.* 2.704, 12.818; *Th.* 8.516, *Ach.* 1.396; Sil. 3.115. This turning-point in the complaint, often expressed by *esto*, is very similar to the end of the *schetliasmos* in the genre *propemptikon* (Cairns 1971: *index* s.v.), where the 'do not go' section is often followed by a change of mind. Statius links this *concessio* (Quint. 9.2.51) with a series of questions (178–81) which imply that the speaker finds himself in an impossible position on account of the decision made by the addressee. This rhetorical διαπόρησις has a long literary tradition (see note on 180 f.), and is suited to evoking *miseratio ac maeror* (Cic. *de Orat.* 3.217). Bacchus combines this figure with another rhetorical device, the use of *exempla* (182–88), so as to reach the inevitable conclusion that Jupiter must change his mind about Thebes.

178 ff. quo sacra tamen ritusque peremptae / gentis . . . abire iubes? *sacra ritusque* should be taken as hendiadys, indicating the cult of Bacchus; cf. *Silv.* 5.3.290 *sacra Numae ritusque colendos*, Sil. 4.769 *sacra Thoanteae ritusque imitata Dianae.* The commoner phrase *ritusque sacrorum* occurs in *Aen.* 12.836, *Th.* 12.501. In using *peremptae* Bacchus speaks as if his fearful presentiments, expressed in 168–74, were already

fulfilled. The whole clause is to be compared with Sil. 3.565 f. *quo Troiae extremos cineres sacramque ruinam / Assaracique larem et Vestae secreta feramus?*

179 f. in tumulos si quid male feta reliquit / mater: Garrod accepts Nauke's conjecture *in tumulo*. There is no consensus on the exact interpretation of the clause. Imhof takes *si quid* = 'quidquid' as referring to Bacchus: 'Soll auch im Grabe sich bergen / Was meine Unglücksmutter dir liess', which scarcely fits in with the context; the correct interpretation is given by Beraldus, and followed by Amar–Lemaire, Sandström (1978: 53 f.) and Håkanson (1973: 52), *si quid reliquit* i.e. 'Semeles fulminatae reliquias'. For the tomb and the mortal remains of Semele cf. *Th.* 4.675 f. *relliquias etiam fusaeque sepulcrum / paelicis,* 10.68 *tumulumque rebellem,* 10.903 *en cineres Semeleaque busta tenentur,* Eur. *Ba.* 6 f. with Dodd's note, *Phoin.* 1751 f. Klotz-Klinnert propose to connect *male feta* with *in tumulos*; so also Mozley, 'when she brought forth but for the tomb'. More probably *in* is used in a final sense (K.-St. I, 566 f.) and should be construed with *reliquit,* 'so as to bury it in a grave'. For *si quid* = 'quodcumque' see K.-St. II, 430.15. For *male* = 'malo suo' cf. Ov. *Met.* 2.148 *male optatos* . . *axes* with Bömer's note, *Fast.* 5.452, TLL s.v. 241,48 ff.; see also Wackernagel (1920: 255). The phrase *male feta* is reminiscent of Hom. *Il.* 18.54 ὤμοι δυσαριστοτόκεια (Thetis).

180 f. After the introductory question *quo . . . abire iubes,* Bacchus uses the rhetorical device of διαπόρησις (*addubitatio*), the presentation of a series of totally impracticable, and therefore unrealizable, options.

This type of dilemma has a long literary tradition, starting with Soph. *Ai.* 457 ff.; see Pease on *Aen.* 4.534–46, Jocelyn on Enn. *fr.* CIV (Medea) *quo nunc me vortam, quod iter incipiam ingredi? / domum paternamne anne ad Peliae filias?* The alternatives put forward are often explicitly rejected, as for instance in Eur. *Med.* 502–05, Catul. 64.177 ff., Cic. *de Orat.* 3.214 (Gracchus) and *Aen.* 4.534 ff. Our passage shows, however, that such an explicit refutation is not obligatory; therefore both Vahlen and Jocelyn on Enn. *fr.* CIV may be wrong in supposing that Cicero is quoting in an abridged form. See also Norden, *Die antike Kunstprosa,* I 1915, Nachträge 13 f.

180 Thracen silvasque Lycurgi? hendiadys. The story of the Thracian king Lycurgus appears in a number of different versions. In Hom. *Il.* 6.130 f., Bacchus, whom he has frightened away, is

compelled to take refuge in the sea; Zeus subsequently punished Lycurgus by blinding him. In other versions, for instance Ov. *Met.* 4.22, Sen. *Her.F.* 903, Bacchus defeats the Thracian army and kills Lycurgus (see also Hygin. *Fab.* 132, Diod. Sic. 1.20, 3.65). Statius has Bacchus refer to the latter version: having been victorious over Lycurgus it would be impossible to take refuge in Thrace. This alternative is therefore similar to that in the following line.

181 anne triumphatos . . . captivos ad Indos? Bacchus conducted successful campaigns in India; see for instance Lucian *Dion.* 1–2, Frazer on Ov. *Fast.* 3.465 f., V.Fl. 5.75 f., *Th.* 7.565 f., 8.237 f., 9.441, 12.787 f., *Silv.* 4.2.49, 4.6.66. The use of *captivus* emphasizes the absurdity of this alternative, as he would then be captured by the Indians whom he has just conquered. For the perfect participle of 'triumphare' cf. Verg. *G.* 3.33, Hor. *Carm.* 3.3.43, *Aen.* 6.836, Luc. 2.90, Austin on *Aen.* 4.609.

182–88 In a series of four *exempla* Bacchus mentions children of Jupiter by mortal women who have obtained a safe abode and are held in high honour, whereas he will be *profugus.* The use of *exempla* is a traditional part of this kind of speech: *Aen.* 1.39 f. *Pallasne . . . potuit . . .*, 1.242 *Antenor potuit . .*, 7.304 ff. *Mars . . . valuit,* 10.81 ff. *tu potes . . . et potes . . .* ; for the rhetorical function of the device see Quint. 3.8.36, 5.11.6 and cf. further Martin (1974: 167 ff.).

While imitating Venus' Antenor-example in *Aen.* 1.242–49, which shows a sharp contrast with the wandering Trojans, Bacchus succeeds in mentioning no less than four *exempla* in an even smaller number of lines. The conclusion of this argument is surprising; Bacchus does not demand another abode, but asks why Thebes alone has given offence to Jupiter, thus preparing for the final argument in 189 ff.

182 da sedem profugo! cf. Sil. 3.567 *da sedem, genitor, tutisque iacere.*

potuit: the complaint about the greater power of others in comparison with one's own is typical of this kind of speech; cf. the passages from the *Aeneid* quoted above and Ov. *Met.* 4.422 with Bömer's note. In 189 Bacchus explicitly contrasts his own, apparently insignificant influence: *quando minor iam nostra potentia.*

182 f. Latonia frater / saxa . . . defigere Delon: the story of Delos, formerly a floating island, is a favourite theme in Greek and Latin literature; see Williams on *Aen.* 3.76, Tarrant on Sen. *Ag.* 384 and cf. also *Th.* 3.438, 8.197 f. *partuque ligatam / Delon, Ach.* 1.388

instabili . . . Delo, Claud. *Rapt. Pros.* 2.34 f. In Vergil's day the theme was familiar, as appears from *G.* 3.6 *cui non dictus Hylas puer et Latonia Delos . . . ? Delon* is not to be taken as apposition with *saxa* (Imhof) or vice versa (Mozley), but as object of *commendare*; for the postponement of *et* cf. *Aen.* 6.426, 840, *Th.* 1.255, LHS 484. For *defigere* = 'to plant' cf. Cic. *Acad.* 2.122 *terra penitusne defixa sit et quasi radicibus suis haereat*, *Arat.* 422, Verg. *G.* 2.290, Mart. Cap. 8.814 *terram in medio imoque defixam.*

nec invideo: the brief parenthesis is taken up by Jupiter's reaction in line 193 *invidiam risit pater*; cf. Verg. *Ecl.* 1.11 *non . . . invideo, miror magis*, Ov. *Her.* 2.79 *illa (nec invideo) fruitur meliore marito*, *Tr.* 1.1.1.

183 f. imis / commendare fretis: Lactantius mistakenly sees a connection between this line and *Aen.* 3.75 ff. where Delos is said to have been attached to Myconos and Gyaros, an idea which is indeed imitated in *Th.* 3.438 f. *ipsa tua Mycono Gyaroque revelli, / Dele, times.* Here, however, *defigere* together with *imis commendare fretis* denotes that Delos became solidly rooted to the sea-bed, to which it is 'given in trust'; cf. Callim. *Hymn.* 4.32 f. and 53 f. ἐνὶ πόντου / κύμασιν Αἰγαίοιο ποδῶν ἐνεθήκαο ῥίζας. The verbs are also used together in *Th.* 9.234 f. *tantum viridi defixa parumper / caespite populeo conmendat spicula trunco.* The phrase *imis fretis* occurs only here and Ov. *Tr.* 1.4.6 (TLL s.v. *fretum* 1316,2).

184 f. cara submovit ab arce / hostiles Tritonis aquas: these words refer to an obscure detail of the famous contest between Athena and Poseidon for the hegemony over Athens. Apollod. *Bibl.* 3.14.1 tells the story that Poseidon, having lost the contest, took his revenge by inundating the plain of Eleusis; the same story is told by Augustine *De Civ.* 18.9 quoting, as he says, from Varro. According to these versions, however, Athena did not herself take any counter-measures, Poseidon being appeased by the Athenian women. Nevertheless Statius must have this version in mind; possibly he has amalgamated it with the similar story concerning Poseidon's revenge against Argos, for which cf. *Th.* 1.222 f.

185 f. vidi ipse potentem / . . . Epaphum dare iura: Epaphus, son of Jupiter and Io, was appointed king of Egypt by his father (RE s.v. 5.2708 ff.). For the wavering prosody of 'Eous' see Mulder on 2.379, Austin on *Aen.* 2.417, *Th.* 7.565. The phrase *dare iura* is sometimes used in a strict sense, *Aen.* 1.507 (Dido) *iura dabat legesque viris*; more often it is used in a wider sense, as here, to indicate kingly power, Verg. *G.* 4.561 f. (Caesar) *victorque volentis / per populos dat iura*, *Aen.*

1.293, Hor. *Carm.* 3.3.46, Ov. *Met.* 1.576, *Fast.* 1.207, *Th.* 2.386 f.

186 ff. nec ullas / Cyllene secreta tubas Minoave curat / Ida: Mt. Cyllene, the birth-place of Mercury, son of Maia and Jupiter, is called ὄρος αἰπὺ in Hom. *Il.* 2.603; *secreta* refers to the safe, inaccessible remoteness of this place. Mt. Ida is not mentioned here as the birth-place of Jupiter himself (Mozley), which does not fit the line of argument, but because Europa's sons Minos and Rhadamanthus were born there (Barth); this interpretation is supported by the significant choice of the epithet *Minoave*, for which cf. *Aen.* 6.14, Ov. *Fast.* 3.81. In *Th.* 1.278 f. Juno, also indignant though for other reasons, likewise points to the inviolate tranquillity of Ida and Crete, contrasting this happy state to that of Argos awaiting its impending destruction, *placet Ida nocens mentitaque manes / Creta tuos.*

188 quid heu tantum nostris offenderis aris? cf. *Th.* 1.279 f. (Juno) *me Tantaleis consistere tectis, / quae tandem invidia est?* Håkanson (1973: 81) is right to criticize Mozley's translation; *tantum* means 'only' and goes with *nostris.*

189–92 At the climax of his cunning speech Bacchus launches yet another kind of argument, reminding Jupiter of his affairs with Alcmene, Antiope and Europa in Thebes. These sweet memories are aimed at softening Jupiter so as to comply with the eventual request: spare Thebes!

189 quando minor iam nostra potentia: for the *topos* in speeches of this kind see 182 n.; cf. further Ov. *Met.* 2.520 f. (Juno) *quam vasta potentia nostra est,* 4.427 *haec una potentia nostra est?* That Bacchus' influence is less than that of the rest of Jupiter's offspring is born out by the *exempla* in 182 ff.; note especially *potuit* (182), *potentem* (185). Moreover *iam* contrasts his lack of power with better times, when he basked in Jupiter's favour (165–67); for *iam* = 'it has come to this' cf. for instance Ov. *Met.* 11.423 *iam potes Alcyone securus abesse relicta?*

189 f. noctes / Herculeae: 'those nights of Hercules' begetting' (Mozley); cf. *Th.* 12.301 *ter noctem Herculeam, Silv.* 4.6.17. Similarly condensed expressions occur in *Th.* 1.329 *Baccheo sanguine* (i.e. blood shed in worship of Bacchus), V.Fl. 2.572 *nox Dorica* (i.e. in which Troy was captured). The plural *noctes* refers to the well-known fact that the night of Hercules' conception was prolonged to twice its normal length; in some versions the length of the night is even tripled, *Th.*

6.288 f. *parvoque Alcmene superbit / Hercule, tergemina crinem circumdata luna*, *Th.* 10.77 with William's note.

190 placitusque vagae Nycteidos ardor: 'the favoured flame of wandering Nycteis' (Mozley). Barth reads *placidus*, with which *placitus* is often confused. For the perfect participle of this intransitive verb cf. Ter. *Hec.* 241, Sall. *J.* 81.1, Verg. *G.* 2.425, *Aen.* 4.38 *placitone . . . amori.* Antiope, daughter of the Theban king Nycteus, fled to Sicyon when she was pregnant with Amphion and Zethus by Jupiter; she was taken prisoner and brought back to Thebes by Lycos. After the violent death of Lycos and Dirce, killed by her sons, she became insane and wandered aimlessly through Greece. The epithet *vagae* therefore refers to a later period than that when she enjoyed Jupiter's love. The epithet is carefully chosen to arouse feelings of guilt in Jupiter.

191 f. hic Tyrium genus et nostro felicior igne / taurus: note the repetition of *hic* at the beginning of the hexameter. For *Tyrius* referring to Thebes see 1 n. Jupiter's obligations to his Tyrian offspring, the descendants of Cadmus, are manifold. Epaphus, son of Jupiter and Io, is grandfather to Agenor, who fathered Cadmus and Europa; in search of his sister, Cadmus founded Thebes. Cf. also Eteocles' prayer in *Th.* 11.210 ff.

With the Ovidianesque reference to Jupiter himself, who in the form of a bull abducted Europa, the last section of Bacchus' plea has reached its climax. From the use of *hic* it appears that at this point Statius chooses not to follow the traditional version of the myth, according to which Europa was taken to Crete, but rather an obscure version recounted by Antimachus in the first book of his lost *Thebaid* (cf. Steph. Byz. s.v. Τευμησσός): after his successful abduction, Jupiter hid Europa in a cave in Mt. Teumessos, near Thebes; see Roscher s.v. *Europa* 1411.25 f. For a sceptical discussion of Antimachus' influence on Statius, see Vessey (1970: 118 ff.), where this line is ignored. In choosing to use this obscure version, Statius has Bacchus closely connect the existence of Thebes with Jupiter's beloved Europa and her brother Cadmus, both children of Agenor. For this connection see also *Th.* 1.4 f., 8.229 f.

The epigrammatic words *nostro felicior igne* ('more favourable than our lightning-brand') contrast the happiness that Jupiter, in the form of a bull, brought to Europa and the misery and death he caused to Semele and Bacchus. The phrase is extremely bold. *Felicior* does not apply to Jupiter himself, but is used in the sense of 'propitious,

favourable'; the disguise in which Jupiter chose to capture Europa was gentleness itself when compared with the lightning in which he appeared to Semele. The thought of his unhappy mother generates the desperate (*saltem*) request in the following words.

192 Agenoreos saltem tutare nepotes: implying 'if you will not save the Thebans because of their kinship with me, then at least save them because they are dear to you as the descendants of Agenor' (the son of Epaphus and father of Cadmus, i.e. related to Europa); cf. *Th.* 9.397. In 3.245 *diros . . . punire nepotes* the noun is likewise used in the general sense 'offspring', with reference to both Argives and Thebans. Cf. also Venus' reproach to Mars 3.270 *tuos abolere nepotes* (i.e. the Thebans) and Jupiter's reaction in 7.207. Bacchus' rather selfish request, a counterpart to Juno's *generis miseresce tui* (1.281), recalls Venus' entreaty in *Aen.* 10.46 f. *liceat dimittere ab armis / incolumem Ascanium, liceat superesse nepotem*, where 'nepos' is used in its strict sense.

193–226 *Jupiter comforts Bacchus with a kiss; the events now unfolding are decreed by Fate and are thus unchangeable. Though his anger is ever tempered by a desire for mercy, retribution can now no longer be delayed; the entire cosmos demands the punishment of Thebes and Argos. Thebes, however, will for a time be spared, though ultimately the defeat of Argos will be avenged (193–221). Bacchus' consequent recovery is compared with the bloom of rose-gardens after a period of unfavourable weather (222–26).*

Jupiter's reply is 'a brief but unbending assertion of the Stoic philosophy which underlies the *Thebaid*' (Vessey 1973: 90). His theodicy is made up of four themes, 3½ lines being allotted to each of the sections (a), (c) and (d), and 16 lines to section (b) which consists of two equal parts of 8 lines. In the first section (195–98) Jupiter refutes Bacchus' insinuation that he acts under Juno's pressure (156 *saeva adeo coniunx* ~ 196 *saeva roganti*); the decree of Fate, of which he is the executor, dictates his actions. The war between Argos and Thebes, the causes of which have roots in the depths of time past, is part of the 'fatorum series' and cannot be avoided. Section (b) deals with Jupiter's *clementia* both in general (199–206) and with regard to Argos and Thebes (207–14). His own actions are generally softened by clemency; indeed it was with the utmost reluctance that he allowed Mars and Diana to take revenge on, respectively, the Lapiths and Calydon. Even in the case of Thebes Jupiter has waited long before taking action. Bacchus

too, having exacted a terrible revenge on Pentheus, is fully aware of the Thebans' sinful behaviour; the incestuous parricide Oedipus is surely a more deserving case for divine retribution than Pentheus! In the third section (215–18) Jupiter emphasizes that he does not harbour any personal grudge against Oedipus' sons; it is the entire cosmos that demands their punishment. Bacchus' reproach in 175–78, that it is Juno's Argos of all cities that will destroy Thebes, receives its answer via the prophecy in 218–21, of which, significantly, *nunc regia Juno queretur* are the closing words. As Thebes is not yet to be destroyed, there is no necessity for Jupiter to go into Bacchus' arguments (c) and (d), see introductory note to 145–192.

Like Bacchus, Jupiter employs the rhetorical device of *exempla*; the introductory phrase *quin etiam invitus* (203) echoes Bacchus' *quin etiam invisos* (175). Furthermore his statement, that even in the case of the Lapiths and Calydon he acted reluctantly, is a deliberate reaction to Juno's reproach in *Aen.* 7.304; see comm. below. Lines 207–14 provide an indirect response to Bacchus' references to Jupiter's emotional bonds with Thebes (155–57, 189–92). By means of an ingenious *praeteritio* (210 ff.), Jupiter compares the guilt of Pentheus, whom Bacchus has punished by death, with that of Oedipus, the inference being that Bacchus – seemingly more sensitive since Pentheus' death (214) – has no reason to complain. The words *urbe tua* (218) take up Bacchus' *tuas Thebas* (155): the thoroughly wicked Thebes has forfeited any right it had to remind Jupiter of the place it once held in his affections.

The relation between Jupiter and Fatum has been recently analysed by Vessey (1973: 82 ff.), Schubert (1984: 151 ff.) and Neri (1986) with different outcome: 'Jupiter, the executor of Fatum' (Vessey 82), 'Die Fata sind die Exekutoren von Jupiters Willen' (Schubert 171, so also Neri). Hill (1989: 105 ff.) argues that in Bk I Statius casts Jupiter as a 'cruel, petulant and inefficient ruler', showing that there really seems to be 'no effective authority in the universe, certainly no coherent plan'. See my notes on 197 f., 705–08, 772–77. Jupiter's resolve to destroy Argos and Thebes has been announced by him in the *concilium deorum* (1.214–47), has been amplified in his speech to Mars (3.229–52) and is given further justification here. His apocalypse of the destruction of both cities is a deliberate inversion of his magnificent outline of the Trojans' great future in *Aen.* 1.227–96.

193 invidiam risit pater: these words refer to the introduction

to Jupiter's comforting answer to Venus in *Aen.* 1.254 *olli subridens hominum sator atque deorum*; cf. *Aen.* 12.829. Jupiter's gentle smile is a common feature in epic poetry; cf. Hom. *Il.* 8.38 τὴν δ' ἐπιμειδήσας προσέφη, 15.47 (but contrast 1.517), Enn. *Ann.* 446 f. Sk. *Jupiter hic risit tempestatesque serenae / riserunt omnes risu Iovis omnipotentis.* The explicit mention of the cause of Jupiter's bursting into laughter, that he saw through Bacchus' transparent disclaimer *nec invideo* (183), is typical of Statius' explicit style; as for (psycho)logical inferences, little is left to the reader's imagination. The substitution for the tender and more dignified smile (*subridens*) in the Venus-Jupiter passage of a more hilarious reaction (*risit*) fits the ethos of Jupiter's speech perfectly; cf. *Aen.* 5.358 (Aeneas laughing at the words of Nisus) *risit pater optimus olli*, *Th.* 10.907 f. (Jupiter) *ipse furentem / risit.* For 'rideo' with acc. of that which is mocked cf. Cic. *Quinct.* 55 *ridet . . . nostram amentiam*, Ov. *Met.* 3.657 (*lacrimas*), *Th.* 6.825 (*minas*). See further 195 n.

193 f. iam poplite flexum / sternentemque manus: the description of Bacchus acting as a suppliant (154) has no parallel in the description of Venus in Vergil; his pathetic behaviour is directly borrowed from that of Thetis in Hom. *Il.* 1.500 ff. The medio-passive use of 'flecto' is not found before Ovid; cf. for instance *Met.* 2.820 f. *partes, quascumque sedendo / flectitur*, *Th.* 8.720 *flexus in ilia Tydeus*, Feltenius (1977: 92), TLL s.v. 829,37 ff. The phrase 'manus sternere' in the sense required here is unique and must be taken as a contamination of *sterni* (passive in middle sense) = 'to throw oneself prostrate' (cf. *Aen.* 3.509, V.Fl. 7.143 *supplex hinc sternitur hospes*) and *manus tendere* (cf. *Aen.* 3.592 *supplexque manus ad litora tendit*), the latter being the more usual expression; for this gesture as an appeal for aid see Sittl (1890: 148), Sullivan (1968: 358 f.). The phrase is perhaps comparable with Ov. *Met.* 5.235 *submissaeque manus* (see Bömer's note) and *Silv.* 1.4.46 *manus humiles et verba precantum*, which is interpreted by Vollmer in a different way. For the implied connotations of the whole phrase cf. *Th.* 11.688 f. *an expectas, ut pronus supplice dextra / sternar et inmitis domini vestigia quaeram?*

194 tranquillus ad oscula tollit: cf. *Aen.* 1.256 *oscula libavit natae*, from which the motif is borrowed. For the condensed phrase *ad oscula tollit* cf. Cic. *Att.* 12.1.1 *ad osculum Atticae . . . currere*, V.Fl. 3.561 *surgentis ad oscula Nymphae*, *Th.* 7.534. Predicative 'tranquillus' denotes in the first place that Jupiter has remained undisturbed by the impassioned plea, but, at the same time, it alludes to the concept of Jupiter Serenus, whose smile brings sweetness and light; this idea

is explicitly mentioned in *Aen.* 1.255 *vultu, quo caelum tempestatesque serenat,* borrowed in its turn from Enn. *Ann.* 446 f. Sk. quoted above. Statius reserves an explicit mention until the end of the episode (222–26), though hinting at it both here and in the next line (*placida*).

195 inque vicem placida orsa refert: for 'placidus' in the sense of 'soothing, making placid' cf. for instance *Aen.* 1.127 (Neptunus) *summa placidum caput extulit unda,* Liv. 28.25.4 *ipsis placido sermone permulcentibus notos, Ach.* 2.31. The substantival use of the pple. *orsa* is very rare (TLL s.v. 950,46 ff.), as is *inque vicem* (Vergil and Lucan 3 times each, Statius 7 times [cf. 7.803, 817], Silius 5 times). Together with *invidiam risit* and 195 ff., the clause is couched in the words of Turnus' pungent reply to Allecto in *Aen.* 7.435 ff. *hic iuvenis vatem inridens sic orsa vicissim / ore refert: . . . / non, ut rere, . . . / ne tantos mihi finge metus,* a passage which is often referred to by Statius. For *inque vicem* see 803 n.

195 f. non coniugis ista / consiliis, ut rere, puer: *non . . ., ut rere* after *Aen.* 7.437. Apart from the pple. *ratus,* the forms of 'reor' have an archaic colour, as is explicitly stated by Cic. *de Orat.* 3.153 and Quint. 8.3.26; see Yon (1933: 52). The verb is a great favourite with Statius (28 times); see Snijder on *Th.* 3.528 for statistics. For *puer* in the sense of 'filius' see 7 n. Note the bold ellipse of the main verb.

196 f. nec saeva roganti / sic expostus ego: *saeva* expresses Jupiter's subjective opinion about his wife's usual demands. In using this word he echoes Bacchus' question *saeva adeo coniunx?* (156). In *Aen.* 1.257 ff. Jupiter, more courteously, sidesteps the suggestion of Venus in 251 *unius ob iram.* More usually 'expositus' is applied to places, etc., exposed to dangers of all kinds, e.g. *Aen.* 10.694 *rupes . . . exposta ponto;* of persons e.g. Ps. Quint. *decl.* 14.3, p. 267.19 (on prostitution) *mulier omnibus exposita mortalibus.* The sense required here, 'subditus' (Lactantius), has no parallel; it is obviously chosen by Jupiter for its negative associations (TLL 1766,41 ff.). For the syncope, common in past participles of compounds of 'pono', see Neue Wag. III, 533 f., Dilke on *Ach.* 1.64.

197 f. inmoto deducimur orbe / fatorum: the phrase 'orbis fatorum' does not occur elsewhere and is problematic; however, the punctuation of this line as given in TLL s.v. *caus(s)a* 675,72 (. . . *orbe; fatorum . . . causae*) is not attractive. One does find the combination of *fatorum* with *cursus* (Luc. 5.41), *series* (Ov. *Met.* 15.152, Sen. *Nat.*

2.35.2) and *ordo* (*Aen.* 5.707). Statius seems to mingle and combine the concepts of the 'rota Fortunae' and of the 'fixed course of Fate'. The 'Wheel of Fortune', to which the only clear reference in Latin before Seneca occurs in Cic. *Pis.* 22, is always used to symbolize the fickleness of Fortune – cf. Ov. *Tr.* 5.8.7 f. *dubio Fortunae stantis in orbe / numen* with Bakker's note, Otto (*Sprichwörter*) s.v. *Fortuna* – but this notion is excluded here by the juxtaposition of *immoto.* The only instance of 'fickle Fate' in Statius is *Th.* 3.179 f. *varioque exercita ludo / fatorum*; see Schönberger (1965: 131). The same fusion seems to be present in Sen. *Ag.* 71 f. *ut praecipites regum casus / Fortuna rotat*, where *rotat* means 'keep in motion'; see Tarrant ad loc., who compares Sen. *Thy.* 617 f., Apul. *Met.* 11.25. The fact that *orbe* is qualified by *immoto* makes clear that Jupiter is speaking of the 'fixed cycle' which guides the perpetual unravelling of Fate; cf. Prop. 3.14.10 *disci pondus in orbe rotat* (OLD s.v. *orbis* 14 'movement in a circular course'). The concept reminds one of Empedocles 17.13 DK ἀκίνητοι κατὰ κύκλον; see also 205 n.

The source of the clause is Jupiter's reassuring statement to Venus in *Aen.* 1.257 f. *manent immota tuorum / fata tibi*; cf. further *ibid.* 7.314, Luc. 2.11 *fatorum immoto divisit limite mundum*, Sen. *Dial.* 6.6.2 *sors immota et in aeternum fixa nulla miseria mutatur*, V.Fl. 1.53 ff., 5.87 *fata immota manent*, *Th.* 1.327, 2.11 *fatorum immoto limite.* TLL s.v. *deduco* 272,60 ff. takes the sense here as 'ducem, magistrum esse'; Mozley assumes that the metaphor is taken from spinning, of which the verb is a regular term. Be that as it may, the choice of the verb was certainly prompted by its being frequently associated with the Parcae; cf. e.g. Catul. 64.312, Ov. *Met.* 4.36. A similar use is found in *Bell. Alex.* 61.4 *necessitate est deductus ut...*

Jupiter's statement is slightly at variance with *Th.* 1.213 ff., where his personal anger is the motive for this destructive war. The link between Jupiter and Fate is often considered to be extremely close; see for instance Sen. *Dial.* 1.5.8 *ille ipse omnium conditor et rector scripsit quidem fata, sed sequitur; semper paret, semel iussit*, *Th.* 1.213 *vocem* (scil. Iovis) *fata secuntur*, V.Fl. 1.531 f. Schubert (1984: 169) takes it as a rhetorical trick, 'er kann B. durch ein understatement beschwichtigen'. In 3.241–43 Jupiter in a similar manner passes the responsibility for the war to the Fates.

For the relation between Jupiter and Fatum in Roman epic see Legras (1905: 168 f.), Pötscher (1977: passim), Schönberger (1965: 123 ff.), Williams (1978: 174 f.) and introd. note to 193–226; for further literature see Wlosok (1973: 30, n. 22).

198 veteres seraeque in proelia causae: 'ancient causes are leading, now late in time, to war' (Mozley). TLL s.v. *caus(s)a* 675,71 cites this as the only occurrence of the noun followed by *in* with accusative and suggests supplying 'deducunt'. I prefer to assume an ellipse of *esse* and take *in proelia* with *serae*, on the analogy of *Th.* 7.83 *resides in proelia* and *Silv.* 1.1.80 *tu tardum in foedera montem domas*, where *in foedera* belongs both to *domas* and *tardum* (Vollmer). For these 'ancient causes' cf. *Th.* 3.244 f. *quodni me veterum poenas sancire malorum / gentibus ... sinitis*; the crimes are explicitly mentioned in *Th.* 1.227 ff. The origin of this pointed phrase may be found in Hom. *Il.* 4.160 f. εἴ περ γάρ τε καὶ αὐτίκ' Ὀλύμπιος οὐκ ἐτέλεσσεν, / ἔκ τε καὶ ὀψὲ τελεῖ and proverbial ὀψὲ θεῶν ἀλέουσι μύλαι, ἀλέουσι δὲ λεπτά (Paroem. Gr. 2. p. 199). A similar thought is expressed in Hor. *Carm.* 3.11.28 f. *seraque fata, / quae manent culpas etiam sub Orco*; cf. also V.Fl. 4.252 *per sera piacula* (Korn *saeva*, but see Dewar *CR* 1990, 280).

199 nam cui tanta quies irarum: introducing the section on the 'clementia Iovis' (199–214); Statius' praise of Domitian's clemency in *Silv.* 3.3.156 ff. is worth comparing. I do not agree with Mozley's translation 'whose anger sinks so soon to rest' (also Gossage 1972: 197); *quies irarum* should be interpreted as analogous with expressions such as Cic. *Catil.* 4.7 *mortem ... laborum ac miseriarum quietem*, indicating the complete absence of anger and violence in Jupiter's general conduct, = 'respite'. For this sense of *quies* with gen. cf. Verg. *G.* 4.184.

199 f. sanguinis usus / parcior humani? for *usus* = 'employment' with gen. cf. Lucr. 5.1287, Ov. *Met.* 2.36, etc. The phrase is reminiscent of Luc. 2.477 *donavit socero Romani sanguinis usum.* Cf. further Sil. 3.577 *haud umquam parcus pro laude cruoris*, imitated in Claud. *Stil.* 2.28 f. *nostrique cruoris parcus.*

200 f. videt axis et ista per aevom / mecum aeterna domus: for the synecdoche *axis* (= 'caelum') cf. *Aen.* 2.512, 4.482, Ov. *Met.* 1.255, *Th.* 3.112, 5.86, 8.372, Claud. *De Raptu* 1.116, 2.192. The phrase *per aevom* ('for all eternity') should be taken with *aeterna*: 'my eternal age-long dwelling' (Mozley). The usual position of the phrase is, as here, at the end of the hexameter; cf. Lucr. 1.549, 583, Ov. *Met.* 5.277, Luc. 1.642. The 'figura etymologica' *per aevum ... aeterna* may be compared with e.g. Hor. *Carm.* 4.14.3 ff. *virtutes in aevum* (...) *aeternet*; Statius seems to think of Homeric expressions such as *Il.* 13.21 f. (Poseidon's abode) κλυτὰ δώματα ... / ... ἄφθιτα αἰεί, *Od.* 6.42 θεῶν

ἕδος ἀσφαλὲς αἰεί. For Jupiter's 'eternal abode' cf. Acc. 671R[2] *in domum aeternam patris*, trag. *inc.* 227, *Th.* 3.246. Imhof and Bindewald are probably right in linking *mecum* with *aeterna*, 'dies gleich mir ewige Haus'; this particular use of *mecum* may have been furthered by expressions such as Verg. *Ecl.* 1.12, *G.* 1.41.

201 f. quotiens iam torta reponam / fulmina: Markland's question (on *Silv.* 5.2.102) 'quo modo reponi possunt fulmina iam torta?' shows too much scepticism as to the power of gods and the poet's use of hyperbole, and misinterprets *torta*; his *certa* and Alton's *mota* are therefore uncalled for. Mozley's explanation ad loc. 'that I have already begun to whirl', taking *torta* as being preliminary to the actual hurling of the bolts, is quite convincing; cf. Ov. *Met.* 10.178 (*discum*) *libra-tum . . . / misit* = 'libravit . . . et misit'. Hill's parallel *Th.* 5.585–87 decides the question. For 'torqueo' applied to thunderbolts cf. also *Aen.* 4.208 f. *an te, genitor, cum fulmina torques / nequiquam horremus*, Ov. *Her.* 4.158, *Th.* 5.394 f.

It is interesting to compare Statius' praise of Domitian's clemency in *Silv.* 3.3.159 f.

202 quam rarus terris hic imperet ignis: *rarus* is used predicatively instead of 'raro', for which use cf. Ov. *Met.* 11.766 *nec . . coetus nisi rarus adibat*, V.Fl. 1.835 *rara et sponte patet* (sc. *porta*), *Th.* 10.385; for the frequent use of adjectives expressing adverbial notions in Latin, esp. in poetry, see Eden on *Aen.* 10.30, LHS 171 f. For *imperet ignis* cf. *Silv.* 1.5.44 *parcius imperat ignis.* Note the dramatic use of *hic.*

203–206 The general section concerning the 'clementia Iovis' (199–206) is brought to an end with a corroborative statement about Jupiter's behaviour in the case of the Lapiths and of Calydon: even then he acted *invitus*, although terrible crimes had been committed. The climax of this first part of the argumentation is deliberately introduced with words echoing the climax of Bacchus' argument concerning the defencelessness of Thebes (168–77): *quin etiam invitus* (203) ~ *quin etiam invisos* (175); cf. also *invitum* 158. Jupiter, however, uses these *exempla* not only to confirm his preceding words, but also in response to the reproach made by Juno in *Aen.* 7.304 f.; see Introduction IXX and comm. below.

203 f. magna ulciscendaque passis: the crimes referred to were committed by Oeneus, king of Calydon, who neglected Diana whilst sacrificing to all the other gods (Hom. *Il.* 9.533 ff., Ov. *Met.*

8.270 ff.), and Peirithous, who according to an obscure version of the myth (see below) did not invite Mars to his wedding. Unlike Juno in *Aen.* 7.307, Jupiter considers these to have been serious offences.

204 aut Lapithas Marti, aut veterem Calydona Dianae: according to tradition Bacchus was the instigator of the fight between the Lapiths and Centaurs at the wedding of Peirithous; see for instance Hom. *Od.* 21.295 ff., Verg. *G.* 2.455 ff., Hor. *Carm.* 1.18.7 ff. The explanation of Statius' otherwise unparalleled version can be found in Servius' remark on *Aen.* 7.304: Peirithous invited all the gods except Mars to his wedding reception for this Mars took his revenge. Whatever may be the value of Servius' story, it is evident that Jupiter reacts to Juno's reproaching words in *Aen.* 7.304 ff. *Mars perdere gentem / immanem Lapithum valuit, concessit in iras / ipse deum antiquam genitor Calydona Dianae; / quod scelus aut Lapithas tantum aut Calydona merentem?* Vergil has Juno substitute *antiquam Calydona* (306) for Homer's Καλυδῶνος ἐραννῆς (*Il.* 9.531), in order to magnify the greatness of the enemy Diana had been allowed to destroy (see Con. Nettl. ad loc.) and at the same time, emphasize the nobility of the town, nobility in spite of which it was razed to the ground; cf. *Aen.* 4.670 *Karthago aut antiqua Tyros* with Servius' remark 'vel nobilem dicit'. Statius in his turn substitutes *veterem* for *antiquam*, retaining the same connotation of noble dignity; for the use of these epithets cf. *Th.* 1.261, 401; 3.337; 4.147, 275; 5.61; 8.228; *Silv.* 4.3.115. Cf. also Ov. *Met* 6.415 *nondum . . . Calydon invisa Dianae.*

205 expugnare dedi: Jupiter permitted Diana to punish Oeneus' neglect of the goddess by the invasion of a gigantic boar; cf. *Th.* 2.469 f. For 'dare' with infinitive see 93 n.

meaque est iactura: this is the reading of some dett., which is preferred by most editors; Pω read *mea est*, which is obelized by Garrod, who suggests 'Iovis' or 'nostra est'; Alton's 'maesta est' (1923: 182), read by Mozley, is considered 'trite' by Klinnert (p. 614); Phillimore's 'nimia' is defended by Håkanson (1952: 52) – see also Aricò (1978: 215) – and is printed by Hill. E. Wistrand (*BICS* Suppl. 51, 1988, 164f.) reads *mea* <*ea*> *est* and *vitam*, taking *mutare* and *reddere* as dependent on *ea*, which I feel is most unlikely. The reading *meaque est* should be preserved; Jupiter stresses that large-scale destruction of human life is a real loss to himself. His statement hints at Ov. *Met.* 1.246 f., where the reaction of the gods to Jupiter's harsh decision to bring about the deluge is described: *est tamen humani generis iactura dolori /*

omnibus . . .; cf. also *Th.* 1.648 ff. (prayer to Apollo) *quodsi monstra effera magnis / cara adeo superis, iacturaque vilior orbi / mors hominum et saevo tanta inclementia caelo est.* In response to similar suggestive utterances, Jupiter states that he too experiences the loss of human life as a source of considerable inconvenience.

205 f. pigetque / tot mutare animas, tot reddere corpora vitae: Statius is extremely free in his use of the verb 'mutare'; cf. e.g. *Th.* 2.672, 3.595, 6.95, 544, 7.71, 136, 9.850, Damsté (1908: 77 ff.). Damsté's conjecture *Diti* for *vitae* is rightly rejected (Klotz-Klinnert p. 594), but calls attention to the difficulty of the line. Mozley makes Jupiter complain about the exacting task 'to give so many new lives for old and animate afresh so many bodies', which interpretation can be paralleled by *Th.* 6.95 *nymphas mutasse.* More probably Jupiter is speaking about the permanency of life in terms of metempsychosis; *mutare animas* must be taken, not in the sense of 'substitute', but as a calque of μετεμψύχωσις (first in Diod. Sic. 10.6) and the scarcely logical expression *reddere corpora vitae* may render the related concept of παλιγγενεσία. For this sense of *mutare* cf. Ovid's Pythagoras in *Met.* 15.165 *omnia mutantur, nihil interit,* 171 f., *Th.* 3.485 (transformation of human beings into birds) *seu quia mutatae nostraque ab origine versis / corporibus subiere notos* and Claud. *De Raptu* 1.58 ff. (Amar-Lemaire) *nascendique vices alterna morte rependis (. . .) rursus corporeos animae mutantur* (D) *in artus,* where the reading *mittuntur* (cett.) is unattractive (see Hall). The phraseology is strikingly similar to Emped. 125 DK ἐκ μὲν γὰρ ζωῶν ἐτίθει νεκρὰ εἴδε' ἀμείβων, (a god) made '(sc. those who were to be reborn) out of living material, changing dead forms (to living ones)' (transl. Van der Ben 1975: 109); cf. also 126 DK and the note on 197 f.

Statius may have in mind the celebrated exposition on rebirth by Anchises in *Aen.* 6.713 ff. *animae, quibus altera fato / corpora debentur . . .*, for which see Norden (1915: 16 ff.), Austin on 6.724–51, Dodds (1951: 149 ff.).

Jupiter's sentiment is in line with his reluctance at being compelled by mankind to punish them continuously in *Th.* 1.216 f. *taedet saevire corusco / fulmine . . .*

207 f. Labdacios vero Pelopisque a stirpe nepotes / tardum abolere mihi: i.e. the destruction of Argos and Thebes has actually been avoided for far longer than might have been expected. The construction of the subj. inf. with *tardum* is rare; cf. Petr.10 *tardum*

est, inquam, differre quod placet, Juv. 15.82 f. *longumque adeo tardumque putavit / exspectare focos.* 'Labdacius' for 'Theban' first occurs in Statius, cf. *Th.* 2.210, 9.650. Labdacus, grandson of Cadmus and father to Laius, is probably mentioned here for a special reason: according to a rather obscure version of the myth, told by Apollod. *Bibl.* 3.5.5, he was murdered by the Maenads, like Pentheus, for resisting the new cult. If Statius does have this version in mind, the repetition of Bacchus' words *Agenoreos saltem tutare nepotes* (192) in *Labdacios . . . nepotes . . . abolere* deliberately hints at the inconsistency in Bacchus' prayer for Thebes, a thought developed in lines 211–14. Arguably one could take *a stirpe* with *abolere,* in the sense of 'from the very base', for which cf. Sall. *Cat.* 10.1, Liv. 9.34.19, *Th.* 1.242 f. *totumque a stirpe revellam / exitiale genus* and πρόρριζος in for instance Soph. *El.* 765 πρόρριζον . . . ἔφθαρται γένος. The construction with *Pelopisque* is, however, no less attractive on account of the word order and the occurrence of the phrase in *Aen.* 7.99 (Barth) *quorumque ab stirpe nepotes,* V.Fl. 1.523 *videt e Graia nunc stirpe nepotes,* Sil. 3.252, 11.294. For the use of *nepotes* in a general sense see 192 n.

208 f. ut crimina mittam / Dorica: i.e. the crime committed by Tantalus, king of Argos, who dismembered his son Pelops, cooking and serving the remains as a feast for the gods; cf. *Th.* 1.246 f. Statius invariably uses 'Doricus' in the sense of Peloponnesian; see Mulder on 2.182. Note the chiastic order in *Labdacios . . . Pelopisque . . . Dorica . . . Thebae.*

209 quam promptae superos incessere Thebae: for 'promptus' with inf. = readily inclined to', cf. Verg. *G.* 2.255, Ov. *Met.* 13.10, Luc. 7.106, LHS 350 f. For *incessere* = 'to assail with taunts' cf. Ov. *Met.* 13.232 f. *ausus erat reges incessere dictis / Thersites, Silv.* 1.4.476 f., 5.3.64 *cur magis incessat superos,* Sil. 5.608. For Theban crimes committed against the gods (Niobe, Pentheus, etc.) cf. *Th.* 1.10 f., 1.230 f. *reticenda deorum / crimina.* The depravity of criminal Thebes is a favourite theme in the *Thebaid*; cf. for instance 1.4 *gentis . . . dirae,* 1.162 *loca dira arcesque nefandae,* 1.243 *exitiale genus* (see Venini on 11.485).

210 te quoque – sed . . . silebo: for Statius' use of aposiopesis, frequent in Comedy and in Cicero's letters, see Vollmer on *Silv.* 1.4.54 f. with Håkanson's critical remarks (1969: 29 f.), Austin on *Aen.* 1.135 (Neptunus) *quos ego . . . sed motos praestat componere fluctus.* The same use of resumptive *sed* is found in *Th.* 4.517 *illum – sed taceo,* 8.60 *me quoque – sed . . .,* 12.300 f., *Ach.* 1.47 *nunc quoque – sed tardum.*

210 quoniam vetus excidit ira: two interpretations of *ira* are possible: (a) 'my former anger' (Mozley) and (b) 'da der frühere Zorn dir schwand' (Imhof, Barth's VS, Håkanson 1973: 81). The latter interpretation makes better sense, because Jupiter's anger against Thebes, including Pentheus and the maenads, is in no way diminished (see for instance 1.227 f.), but the violent killing of Pentheus sated Bacchus' *ira* at his crime. With *non tamen* in the next line Jupiter picks up the thought begun with *te quoque* and interrupted by the 'praeteritio'; in contrasting Oedipus with the relatively innocent Pentheus, Jupiter reminds Bacchus of his own cruel punishment, for which there was far less reason. The sarcastic comparison between Bacchus' *vetus ira* and Jupiter's (even more justified) anger, impairs the sincerity of Bacchus' plea and at the same time justifies Jupiter's decision.

The phrase *vetus excidit* ira is repeated in 258; cf. also 801 and see Bömer on Ov. *Met.* 14.582.

211–14 Jupiter contrasts the horrible crimes committed by Oedipus with Pentheus' rather slight offence. In *Th.* 1.233–37 Jupiter, having mentioned Oedipus' impious conduct, stated that in blinding himself he has made sufficient atonement to the gods; Oedipus' sons, however, must be punished for their behaviour. In our passage too Oedipus is not mentioned as the immediate cause of the imminent destruction of Thebes; his crimes are only catalogued in order to emphasize the contrast with Bacchus' slaying of Pentheus in revenge for a comparatively trivial offence. Cf. Aletes' catalogue of Theban 'crimes' in 3.180–205.

211 non tamen: to be taken with *respersus* and *reus*.

patrio respersus sanguine: for the killing of Laius see *Th.* 1.64 f., 296, 2.8 ff., 4.612 f., 7.356 f., 11.491 with Venini's note. The line-ending plays on *Aen.* 7.547 *respersi* (ind. pf.) *sanguine Teucros.*

212 f. matrem scelerasse toris aut crimine fratres / progenuisse reus: for *reus* with an ablative cf. Cic. *Ver.* 2.142, *Vat.* 41 *est reus uterque ob eandem causam et eodem crimine*, Tac. *Ann.* 3.44,3 *maiestatis crimine reum*; K.-St. I, 448 A7. The infinitives should be taken as epexegetic. For Oedipus' personal account of the events see *Th.* 1.68 f.

'scelerare' = 'pollute, defile' first occurs in Catul. 64.404 *impia non verita est divos scelerare penates* (in the same sphere of sexual taboo); cf. *Aen.* 3.42, Ov. *Met.* 7.850, *Th.* 2.663 *avidas Bacchum scelerare parentes.* The marriage between Oedipus and his mother is even more coarsely

referred to by Jupiter in *Th.* 1.234 *immeritae gremium incestare parentis.* For *toris* used transf. of a conjugal or other sexual union cf. Ov. *Met.* 7.91, *Tr.* 2.346 *vetitos sollicitare toros*, V.Fl. 5.460, *Th.* 7.758, *Silv.* 3.3.109. Oedipus' incestuous relationship gave rise to many ingenious expressions, for instance Sen. *Phoen.* 134 f.; the phrase *fratres progenuisse* may have been borrowed from Sen. *Oed.* 640 *fratres sibi ipse genuit.*

213 f. lacero tua lustra replevit / funere: *lustra* is not used for 'rites' in honour of Bacchus, as Amar-Lemaire suggest, but refers to the inhospitable slopes of Mt. Cithaeron where Pentheus was killed (Barth). The original sense of the word seems to be 'muddy place'; see Varro *R.* 2.4,8. Cicero and Plautus use it in the sense of 'brothel', for instance *As.* 867, *Cael.* 44. Vergil restores the original meaning and uses the word in the sense of 'rough country'; cf. *G.* 2.471, *Aen.* 4.151 *invia lustra,* 11.570. See further Ov. *Met.* 3.146, V.Fl. 3.593, *Ach.* 1.267, 2.103, *Silv.* 3.1.169 *lustra habitata feris.*

'funus' indicating a 'dead body' is first used in Varro *R.* 1.4.5 *omnes domus repletae essent aegrotis ac funeribus* and is common in Statius (TLL s.v. 1605,36 ff.); *lacero funere* is borrowed from the complaint of Euryalus' mother in *Aen.* 9.490 f. *aut quae nunc artus avulsaque membra / et funus lacerum tellus habet?* 'Repleo' = 'occupy the whole of' is used (far less hyperbolically) in, for instance, Varro (quoted above) and *Th.* 12.471 f. *omnis . . . aetas / tecta viasque replent.*

214 ubi hi fletus, ubi tunc ars tanta precandi? *tunc* refers to the killing of Pentheus rather than to the crimes committed by Oedipus. Jupiter stresses the point that Bacchus has not always been equally concerned for his Thebans. Similar reproaches are made in *Th.* 7.542 f. (Tydeus addressing Jocasta) *ubi tunc fidei pacisque sequestra / mater eras, pulchris cum . . .* and 11.487 f. (Tisiphone reproaching Pietas) *ubi tunc, cum bella cieret / Bacchus et armatas furiarent orgia matres?* Tone and content are similar to *Aen.* 10.94 f. (Juno's reaction to Venus' complaint) *tum decuit metuisse tuis: nunc sera querelis / haud iustis adsurgis et inrita iurgia iactas.* With *ars tanta precandi*, Jupiter expresses his appreciation of the rhetorical brilliance in his son's complaint; at the same time the studied beauty of the words make him doubtful of the sincerity with which they are spoken. Such a downright reference to the long standing discussion on rhetoric and sincerity (see Brink on Hor. *Ars* 102 ff.) by a confirmed member of the rhetorical school of poetry bears more than a suggestion of tongue-in-cheek.

215 ast ego: these words introduce the (reiterated, 197 f.) statement that Jupiter does not act on personal grounds (215–18). The same words are used by Juno in *Aen.* 1.46 and 7.308, there to emphasize her own lack of power when compared with that of other gods.

215 f. non proprio diros inpendo dolori / Oedipodionidas: for 'impendo' = 'to expend, sacrifice' cf. Sen. *Cl.* 1.17.3 *Nulli regi gloria est ex saeva animadversione... at contra maxima, si multos irae alienae eripuit, neminem suae impendit, Med.* 487, 663, *Tro.* 298 f.; the verb is used, as here, with a personal object in V.Fl. 1.470, *Th.* 11.653 *impensus patriae.. Menoeceus* (TLL s.v. 547,14 ff.). In accordance with his statement in *Th.* 1.233 ff., Jupiter mentions the sons alone and not Oedipus as deserving punishment. The patronymic form *Oedipodionides*, also used in *Th.* 1.313, 4.491, 6.426, presupposes a Greek form *Οἰδιποδίων (cf. Homeric κυλλοποδίων, Hephaestus); the same holds for *Oedipodionius* (Ov. *Met.* 15.429, Luc. 8.407, *Th.* 2.505, 10.801). Eteocles and Polynices are qualified as *diros*, not for their provenance, but for treating their father the way they did: *Th.* 1.238 f. *at nati – facinus sine more! – cadentes / calcavere oculos!* Tellingly 'dirus' is a key-word in the *Thebaid* (51 times); it is applied to Oedipus' sons also in 1.298, 4.606, 6.425, 12.85, to Oedipus in 1.240, to Thebes in 1.4, 1.162. For 'dolor' indicating 'resentment, indignation' cf. Pl. *As.* 831, *Aen.* 8.500 f. *quos iustus in hostem / fert dolor, Th.* 10.907.

216 ff. tellusque polusque / et pietas et laesa fides naturaque, et ipsi / Eumenidum mores: for the rather ambiguous notion of Jupiter's simultaneous supremacy and dependency on Fate see introd. note to 193–226. The phrase *tellusque polusque*, indicating the whole cosmos, is borrowed from *Aen.* 2.251 *terramque polumque* (= Sil. 7.121). The juxtaposition of *pietas* and *fides* also occurs in *Th.* 2.462 (Tydeus addressing Eteocles) *haec pietas, haec magna fides!*, 5.627 and, personified, 11.98 *licet alma Fides Pietasque repugnent.* It seems most likely that *laesa* must also be construed, ἀπὸ κοινοῦ, with *pietas*. *Pietas* is not the most conspicuous quality in Labdacus' family, but here reference is made to the lack of respect shown by Eteocles and Polynices towards their father. The same holds true for *laesa fides*, which refers to the agreement between the two brothers to reign alternately over Thebes; cf. *Th.* 11.365 f. *sic annua pacta / fidemque poscimus*, 11.380 *nempe ille fidem et stata foedera rupit.* Like Lucan, Statius attributes a superior role to *natura*, a power which is called *princeps* in *Th.* 11.466 and 12.561; it also plays the part of 'régulatrice du monde moral' (Legras 1905: 58) in

Th. 11.607, 12.645, *Silv.* 2.1.83, where see Van Dam's note (p. 113 f.), 5.3.71.

Eumenidum mores: in Aesch. *Septem* the Furies posthumously execute Oedipus' curse on his sons (695, 791 f., 886 f.). In *Th.* 1.55 f. Oedipus implores Tisiphone's help to punish the impious behaviour of his sons; at his request Tisiphone brings about the violation of the agreement between Eteocles and Polynices; see also 580 n. For Oedipus' curse cf. also Eur. *Phoin.* 69 f.; Gostoli (1978: 23 ff.). The role of the Eumenides is discussed in RE s.v. *Erinys* (Suppl. VIII 82 ff.).

218 f. sed tu super urbe moveri / parce tua: 'parco' with inf. occurs in Plautus, for instance *Epid.* 464, *Ba.* 910; the construction is, however, mainly poetic, e.g. Catul. 64.146, Lucr. 2.660, Verg. Ecl. 3.94 (K.-St. I, 673 a). The rare use of the passive inf. here, for which cf. Pl. *Pseud.* 1266, should be explained as alluding to *Aen.* 10.42 (Venus) *nil super imperio moveor.* Statius seems to combine Venus' words there with Jupiter's reassuring introduction to his theodicy in *Aen.* 1.257 *parce metu, Cytherea* . . . The preposition *super* for *de* is colloquial in origin, and is common in Plautus (LHS 281); Vergil introduces it into poetry, *G.* 4.559, *Aen.* 1.750, 4.233, 7.344, 10.42. The 'do not be afraid' theme is a traditional constituent in Jupiter's answers to complaining gods. In *Aen.* 1.257 the *topos* introduces his prophecy on the glorious future of Rome; cf. also Sil. 3.571 f. *pelle metus* . . . / . . . *Cytherea.*

The reference to Jupiter's prophecy in *Aeneid* Book I intentionally raises the expectation of an optimistic statement; see 220 n.

219 hoc . . . sub tempore: *sub* in a temporal sense ('in the course of') first occurs in Lucr. 6.413 *uno sub tempore*; cf. also Caes. *Gal.* 5.13.3, Verg. *G.* 3.512.

219 f. rebus / occasum Aoniis: 'Aonius' ('Boeotian', 'Theban'), also in lines 220, 229, 567, 684 of this book, is found first in Catul. 61.28, only once in Vergil (*G.* 3.11), but becomes more frequent in and after Ovid (e.g. *Met.* 7.763, 9.112); in the *Thebaid* it occurs 37 times. See further Dewar on *Th.* 9.1. With *occasum* Jupiter echoes *Aen.* 1.238 (Venus) *occasum Troiae.*

220 veniet suspectior aetas: the long literary tradition of the phrase *tempus/aetas veniet* in divine prophecies leads the reader to anticipate a favourable statement: *Aen.* 1.283 f. *veniet lustris labentibus aetas / cum* . . ., Luc. 8.869 *veniet felicior aetas* (Statius' direct source), Sil. 3.584 *iamque tibi veniet tempus, quo* . . ., 11.123 f. *veniet quondam felicior*

aetas, / cum . . . This expectation of a happier future, deliberately raised by the phraseology (see also on 218 f.), is then thwarted by the use of *suspectior*. Cf. further Homeric ἔσσεται ἦμαρ, ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρή, *Il.* 4.164 (Agamemnon) repeated by Hector in 6.448 and by Jupiter in *Aen.* 10.11 f.

221 ultoresque alii: i.e. the Epigonoi, rather than Theseus (Lactantius) or Alexander the Great (Amar-Lemaire), who destroyed Thebes in revenge for the death of their fathers.

nunc regia Iuno queretur: Barth is right to surmise irony in the use of the epithet *regia*. The phrase *regia Juno* is, of course, fairly common; cf. for instance *Aen.* 1.443, 4.114, 7.438, 10.62, Ov. *Met.* 6.94, Sen. *Ag.* 341. It probably renders Homeric πότνια Ἥρη (e.g. *Il.* 1.551) and suggests the cult of Juno Regina, for which see Ogilvie on Liv. 5.21 f., Bömer on Ov. *Fast.* 6.37. Here, however, Jupiter uses the epithet emphatically; even royal Juno, the queen of Heaven, cannot prevent him from destroying Argos. The sarcasm is to be compared with the end of Jupiter's speech in *Th.* 3.229 ff., where his decision to destroy Argos, with his own hands if necessary, is followed by the cutting statement, *licet ipsa in turbine rerum / Iuno suos colles templumque amplexa laboret* (251 f.).

222–26 The mental and physical recovery of Bacchus is compared to the blooming of rose-gardens after a period of unfavourable weather. This recovery closely links the end of the episode in heaven with its beginning (145–50), where Bacchus' breakdown was described. This symmetry in combination with the simile, which is often used as a closural device by Statius (see note on 86–89), clearly mark the episode's ending. The simile is linked to the narrative by *tristi* (~148) and *honos* (~*inhonorus* 151).

The highly original simile is a neat variation on the conventional illustration of dying soldiers or fading beauty with wilting flowers, for which cf. e.g. Hom. *Il.* 8.306, Catul. 11.22 f., *Aen.* 9.436 f. *lassove papavera collo / demisere caput, pluvia cum forte gravantur.* For a list of parallels see Smith on Tib. 1.4.29 and Bömer on Ov. *Met.* 10.190, to which our passage should be added.

The simile consists of two parts. The first, referring to Bacchus' breakdown in 145 ff., describes the withering of roses by the hot southern wind (*sole malo, tristi noto*). This part is probably remembered from V.Fl. 6.492 ff. *lilia per vernos lucent velut alba colores / praecipue quis vita brevis totusque parumper / floret honor, fuscis et iam Notus imminet alis.* The

same image is elaborated in *Silv.* 2.1.106 f. *ille, velut primos exspiraturus ad austros / mollibus in pratis alte flos improbus exstat,* 3.3.128 f. *qualia pallentes declinant lilia culmos / pubentesque rosae primos moriuntur ad austros,* 5.1.146 f. *sic plena maligno / adflantur vineta noto.* The second part, illustrating Bacchus' recovery, is a variation on the more common idea that, unlike youth and beauty, flowers and seasons do always return again (Moschos 3.106, Smith *l.c.*). For Statius' illustration of mental and physical recovery by a comparison drawn from the sphere of nature I can only adduce as a parallel V.Fl. 7.23 f., its probable source, *nec minus insomnem lux orta refecit amantem* (i.e. Medea) / *quam cum languentes* <*levis*> *erigit imber aristas,* imitating *Aen.* 7.720 *vel cum sole novo densae torrentur aristae.* Statius, I think, took the idea from Valerius and substituted *sole malo* for Vergil's inappropriate (Fordyce) *sole novo.*

Statius' rose gardens may be taken (a) to bloom after the summer solstice, (b) in the next spring, (c) to recover from a hot spell (Lactantius).

The first interpretation has the simile refer to the famous twice-blooming *rosaria* of Paestum, for which cf. Verg. *G.* 4.119 *biferique rosaria Paesti,* Ov. *Met.* 15.708, Mart. 12.31.3 *nec bifero cessura rosaria Paesto.* The second blooming takes place after the summer solstice. The motif of the double crop of roses at Paestum is certainly hinted at in the comparison of a mother and daughter to two roses on a single stalk in Claud. *Epithal.* 246–50, *vel flore sub uno / ceu geminae Paestana rosae per iugera regnant: / haec largo matura die saturataque vernis / roribus indulget spatio: latet altera nodo / nec teneris audet foliis admittere soles.* To make our simile refer to Paestum's rose-gardens would require *Zephyri* to have the unspecific sense 'refreshing wind', for which cf. Hor. *Carm.* 3.1.24 and note on 338 f.

Lactantius' interpretation 'recovery from a hot spell' is implausible, since *emissaque germina* and (the flourishing of) *informes virgas* are unlikely to be explained by a sudden change of weather.

The interpretation 'bloom in spring' gains support from the fact that *Zephyrus* (= Favonius) is traditionally the harbinger of spring, in which season roses come into bloom; cf. Cato *Agr.* 50.1, Cic. *Verr.* 5.27, Catul. 46.3 f., Verg. *G.* 1.44, 4.138. The west wind in springtime is often considered as life-giving, e.g. Lucr. 1.11 *genitabilis aura Favoni,* Verg. *G.* 2.330. If one follows this line of interpretation, the withering is caused by summer's heat (*usta Noto*), the recovery is achieved by the gentle breeze of next spring. For the first part cf. also Prop. 4.5.61 f. *vidi ego odorati victura rosaria Paesti / sub matutino cocta iacere Noto,* where *matutino* means '(already) next morning'.

The point of comparison is the return of beauty and health both to the rose-gardens and to Bacchus, brought by the breeze which dispels the scorching heat and Jupiter's words of comfort. The use of the simile at this particular point may have been encouraged by the concept of Jupiter Serenus, which plays a significant role in the introduction to Jupiter's comforting answer to Venus in *Aen.* 1.255: *vultu, quo caelum tempestatesque serenat.* Statius replaced this well known idea with the words *placida orsa* in 195, thus saving it up for the end of the episode.

222 mentemque habitumque recepit: these words refer to Bacchus' mental and physical collapse at the beginning of the episode (148–51). The phrase bears a marked similarity to Ov. *Fast.* 4.615 *vultumque Ceres animumque recepit.*

223 tristique . . . pendent / usta noto: cf. Prop. 4.5.62 *cocta Noto, Silv.* 5.1.146 f. *maligno / . . . noto.* For 'notus' = 'Auster', the pestilent south wind, cf. Plin. *Nat.* 18.328 *ventum Austrum . . . quem a Graecis Notum diximus, Th.* 1.160 f. *madidive tepentes / igne noti.* 'Auster' is much commoner, e.g. Verg. *Ecl.* 2.58, Ov. *Met.* 7.532, Luc. 10.222. For 'tristis' of heat cf. 'demitto' in *Aen.* 7.787 (*flammis*). Most edd. read *pendent* (P), whereas *pallent* (ω) is preferred by Amar-Lemaire, Håkanson (1973: 53) and Hill. TLL s.v. provides as parallels for 'pendere' used of 'drooping plants' Sen. *Oed.* 537, Col. 4.17.7; cf. 'demitto' in *Aen.* 9.437, Ov. 10.190 *demittant caput.* 'Palleo' is applied to plants dying from heat or cold in Ov. *Fast.* 1.688 *nec vitio caeli palleat aegra seges, Ars* 3.703 f. *palluit ut serae lectis de vite racemis / pallescunt frondes, quas nova laesit hiemps, Silv.* 3.3.128 (above) and may have been chosen by Statius to contrast with *rosaria* and as referring to the description of Bacchus in 148.

224 f. si clara dies zephyrique refecit / aura polum: *clara dies,* in contrast to preceding *sole malo,* often indicates the dawn as opposed to the (dark) night; cf. Catul. 61.89, *Aen.* 5.43, Luc. 7.787, Sil. 6.452. This meaning, however, does not suit the context; *dies* should be taken in the sense of *aether, caelum,* which occurs for the first time in Ov. *Met.* 1.603 *sub nitido . . . die* (TLL s.v. 1028,51 f.). The phrase *zephyrique . . . aura* is borrowed from Verg. *G.* 2.330; cf. Prop. 1.18.2. The use of 'reficio' = 'to refresh' may be compared with Verg. *G.* 3.336 f. *cum . . . / . . . saltus reficit iam roscida luna,* where Servius explains with 'recreat', *Aen.* 10.234 *faciem . . . refecit,* V.Fl. 7.23 *nec minus insomnem lux orta refecit amantem.*

225 redit omnis honos: the roses regain their splendour, as does Bacchus, who was described as *inhonorus* in 151. For *honor* = 'grace, splendour' cf. V.Fl. 6.494, *Th.* 10.788, *Ach.* 1.279, 1.225, *Silv.* 1.3.10. Here it is used *pro concreto*, for which cf. Verg. *G.* 2.404 *frigidus et silvis Aquilo decussit honorem*, Hor. *Epod.* 11.6, *Carm.* 1.17.16.

225 f. emissaque lucent / germina: for *lucent* = 'to be resplendent' cf. Plin. *Nat.* 14.15 (*acini*) *purpureo lucent colore*, V.Fl. 6.492. *Germina* denotes new flower-buds in springtime; see introd. note 222–26 and cf. *Silv.* 2.1.105 *obtunso pallentes germine flores*.

226 informes ornat sua gloria virgas: for *gloria* applied to an object, etc., that brings glory cf. *Silv.* 5.1.151 *silvarum gloria pinus* with Vollmer's note, *Th.* 5.510, 8.707, Tac. *Ger.* 5.1 *ne armentis quidem suus honor aut gloria frontis*. For 'informis' = 'deformatus' cf. *Th.* 2.725, 12.528 (*sanguine peltae*).

227–397 Eteocles, having been informed that the enemy is approaching, summons his allies (227–42). At Antigone's request, old Phorbas identifies the various contingents gathering at Thebes (243–373). Eteocles harangues his troops and organizes the defence of Thebes (374–97).

In setting yet another scene, Statius removes the reader from the divine plane to Thebes. The triadic structure of the episode has a circular movement: the speech of Eteocles, announced in 232 f., is to be heard in 374–90. The striking comparison of Eteocles to a careful shepherd (393–97) is used as a structural device, marking the end of the episode; see also notes on 86–9, 222–6. For a detailed discussion on the catalogue of Theban allies see introductory note to 243–373.

227–242 *On the message of the Argives' advance, Eteocles summons his allies to gather on the battlefield near the city.*

This first section of the episode is introduced with references to the situation in *Aen.* 11.447–50, where Aeneas' advance is reported to the Latin war council (*nuntius . . . ecce ruit*), imitating Iris' report of the advance of the Achaeans in *Il.* 2.786 ff. (Τρωσὶν δ' ἄγγελος ἦλθε . . . Ἶρις). Vergil transfers Homer's lines, which follow on the Catalogue of Ships and are introductory to the Catalogue of Trojan forces (816–

77), to the breaking-up of the war council in *Aeneid* XI; Statius restores them to their original position, introducing his teichoscopy 243 ff., and exploits *Aen.* 11.210–446/451–72 as the structural source for 470–627, where see introductory note.

Guided by references to *Aen.* 4.78 f. (Dido listening), 7.620 ff. (mobilization-order) and 11.475 f., the narrative in this situation moves swiftly from the messenger's report to the mothers standing on the city's walls, which dramatically provides the opportunity for the Catalogue to follow.

227 ff. nuntius attonitas iamdudum Eteoclis ad aures / .. docet . . . / ire duces: without any explicit formula of transition, the scene of action shifts to Thebes. The use of *iamdudum* indicates that the events described happen simultaneously with the events in Heaven in the preceding episode. During the Bacchus-Jupiter episode, Eteocles has been informed of the enemy's approach, whose departure was mentioned in 139 ff., and now he calls his allies into action. The Argive army continues its march during the teichoscopy (243–373) – see *interea* in 398 – and arrives at Thebes after Eteocles has harangued his troops. The narrative technique of presenting different events as taking place simultaneously is un-Homeric; it is developed by Vergil and frequently used by Lucan. See Zielinski (1901), Krokowski (1951: 71–76). *Iamdudum* is a favourite word with Statius (25 times); for statistics see TLL s.v. 2175,5 f. It is also used to describe simultaneous events in *Th.* 3.218, 6.491, 826, 7.723, 9.821, 11.457 f. Vergil uses the word similarly; his transitions, however, are made less abruptly (cf. *Aen.* 4.1, 11.836, 12.217).

In the *Thebaid* 'attonitus' is a favourite word (36 times); in our book also 118, 127, 429, 452. It is applied to parts of the body for the first time in Ov. *Met.* 3.40 (*artus*); as an epithet of *aures* it occurs in Val. Max. 3.3.4 *multorum aures illa lingua . . . admiratione sui adtonitas habuerat*, Sen. *Her.O.* 1128 f. *fragor / aures attonitas movet, Th.* 1.590, 4.669, 10.770. The genitive form *Eteoclis* is also used in *Th.* 3.214, 9.86, 12.57; *Eteocleos* occurs in 2.384, 12.91, 421 (see Housman 1910: = Class. Pap. II 833). The phrase is to be compared with *Aen.* 7.167 f. *regis ad auris / nuntius . . . reportat.* Lactantius explains *longo agmine* with 'ordinibus compositis'. More probably *longo* refers to the magnitude of the approaching army, which is a more important item of intelligence brought by the messenger; cf. 501. For *Graios* indicating Peloponnesians, as opposed to Thebans, see 83 n.

229 Aoniis: see note on 219.

230 quacumque ingressi: for 'ingredior' = 'move forward' cf. *Aen.* 8.309, Ov. *Met.* 2.791 *quacumque ingreditur, . . . proterit arva.* 'Miseresco' is favourite in hexameter poetry; cf. for instance Catul. 64.138, *Aen.* 2.145, 8.573, 10.676, *Th.* 1.281, 8.735 (TLL s.v. 1121,31 ff.).

231 qui stirpe, refert, qui nomine et armis: 'stirps', 'nomen' and 'arma' being the main features in epic catalogue since Homer, *nomine* should be taken in the literal sense, not 'fame of each' (Mozley); 'arma' refers to the troops and equipment of each leader. The Argive army is described at length in *Th.* 4.38–308. Note the ellipse of 'sint'.

232 ille metum condens: a characteristic of tyrants such as Eteocles; cf. *Th.* 11.233 *magnos ficto premit ore timores* with Venini's note. For 'condo' applied to emotions cf. Ov. *Met.* 1.726 f. *stimulosque in pectore caecos / condidit,* Tac. *Hist.* 2.30, *Ann.* 2.28 (TLL s.v. 151,58 ff.).

232 f. audire exposcit et odit / narrantem: imitates and reverses the description of Dido in *Aen.* 4.78 f. *audire labores / exposcit, pendetque iterum narrantis ab ore,* where the construction of 'exposco' with inf. is used for the first time. The juxtaposition of contradictory emotions may be compared with Sen. *Oed.* 209 *incertus animus scire cum cupiat timet, Ag.* 72 f. *metui cupiunt / metuique timent* with Tarrant's note; cf. further *Th.* 3.551, 8.123, 9.38, 11.386.

233 socios dictis stimulare: cf. the beginning of Eteocles' speech to his allies in 377 *non ego vos stimulare parem . . .*

233 f. suasque / metiri . . . opes: for 'metior' lit. of troops cf. Mela 2.28, for fig. = 'estimate' cf. Luc. 8.527 *metiri sua regna decet viresque fateri,* Quint. 6.1.45 *metiatur ac diligenter aestimet vires suas auctor, Th.* 11.683, *Ach.* 1.141.

234 ff. exciverat omnem / Aoniam Euboeamque . . . / Mars: Imhof translates *exciverat* with 'hatte hin vor Theben gebracht', on which interpretation the allies have already reached Thebes and asssemble at the given signal. More likely, however, the verb has the sense of 'stir into action', for which cf. *Aen.* 7.642 *bello exciti reges,* Luc. 3.291 f. *excivit populos . . . Fortuna, Th.* 4.146 f., 9.316. Mars has already mobilized the allies, obeying Jupiter's orders in 3.229 ff., and when the signal is given (236), they march to Thebes (*propellunt acies,* 237) and form up on the destined battle-field before the town (*seseque . . .*

ostentant, 237 f.). The sequence of events is strictly parallel with the description in *Aen.* 7.620–37: as a result of Juno's opening the sacred gates of War, *ardet inexcita Ausonia atque immobilis ante* (623); they prepare for the fight (624–36) and take the field, when the signal is given *classica iamque sonant, it bello tessera signum* (637), 642 f. In Statius' imitation of this passage, the role of Juno is played by Mars. Vergil's narrative economy, with which Ribbeck finds fault, is even surpassed by Statius, who omits the details of the preparations and the hurrying to arms in *Aen.* 7.638–40, which he had previously borrowed for his description of the departing Argives; see note on 135 f.

For *Aonia* = Boeotia see comm. on 219. Note that only here is Mars said to have done more than merely rouse the Argives (131 ff.).

With *Aoniam Euboeamque et Phocidos arva* Statius announces his selection from Homer's Catalogue of Ships in the next section.

236 ita dulce Iovi: for *dulce* with dative cf. Sen. *Ep.* 104.4; the phrase is dear to Statius (see Vollmer on *Silv.* 1.2.74) as substitute for the more common expression with *gratum*, e.g. Hor. *Epod.* 9.3 *sic Iovi gratum.*

236 f. longe fugit ordine velox / tessera: the *tessera* was originally a small tablet bearing the password, orders of the day, etc.; cf. Veget. *mil.* 2.7, *Th.* 10.17, Sil. 15.475. Vergil extends its meaning to 'mobilization-order' in *Aen.* 7.637 *it bello tessera signum*, which is the source of this clause (see on 234 ff.). The MSS. reading *fugit* (Pω) is superior to *furit* (f²) and Bentley's *fluit*: the order flies swiftly from its place of issue, for a great distance (*longe*), following the prescribed route (*ordine*). The procedure brings to mind the light-signals described by Clytaemnestra in Aesch. *Ag.* 281 ff. For 'fugio' 'to rush', without any notion of 'flight', cf. for instance Verg. *G.* 3.94, 4.19, Man. 4.591 *fugit Eurus ab ortu*, 140 n.

237 propellunt acies: 'propello' is unusual; of natural forces Luc. 3.1 *propulit ut classem . . . Auster*, 5.430, *Th.* 7.348, of persons Caes. *Gal.* 5.44.11, Sil. 7.530 *propellitque agmina voce.* The lack of an explicit subject may be the reason for *propellant* and *ostentent* in some MSS.

237 f. seseque sub armis / ostentant: for *sub armis* = 'armatus' cf. Enn. *scen.* 232 J. *ter sub armis . . . vitam cernere*, *Aen.* 5.440, 585, *Th.* 4.116, 7.398. On their way to Thebes the allies make a display of their military strength, being fully armed; for this use of 'ostentare' cf. Caes. *Gal.* 7.19.3, Liv. 27.42.11, V.Fl. 6.543 f., *Th.* 7.620.

238 f. proximus urbi / damnatus bellis patet: this location of the future battlefield, just before the city walls, provides an excellent opportunity for having the mothers, children and Antigone watch the parading army. *Bellis* is best construed with *damnatus* = 'doomed to war'; cf. Ov. *Met.* 3.335 *aeterna damnavit lumina nocte* (imitated in *Th.* 1.47), *Silv.* 3.3.118 *magno gens est damnata triumpho, Th.* 6.55 *damnatus flammae torus,* 7.792 f. Cf. further Luc. 6.332 *contigit Emathiam, bello quam fata parabant,* 413 *damnata fatis tellure.*

240 nondum hostes contra: the Argive army does not arrive at Thebes until line 441, thus providing the opportunity for the Catalogue of Theban troops which follows.

240–42 The metrical symmetry of these lines, which have the identical spondaic rhythm in their first hemistich, links them closely and sets them apart from the preceding lines. The metrical parallelism is emphasized, on the phonological level, by the distribution of *o*-sounds in the first hemistich and of *a*-sounds in the second part and is further enhanced by the prominent position given to the different members of the family at the end of each line. For 'equivalence' as a constitutive device in poetic language see Jakobson (1968: 597 ff.), Culler (1975: 55 ff.). The metrical pattern of the first part of the hexameters slows down the narrative; at the same time the distinctive character of these closely interrelated lines gives special prominence to the closure of the section.

240 f. trepido tamen agmine matres / conscendunt muros: the motif of the Theban mothers climbing the walls to watch the army is traditional; cf. Enn. *Ann.* 418 Sk., *Aen.* 8.592 f. *stant pavidae in muris matres oculisque sequuntur / pulveream nubem,* the mothers watching Aeneas and his new allies making their way to the Etruscan camp, *Aen.* 11.475 f. *muros varia cinxere corona / matronae puerique,* Sen. *Ag.* 622 with Tarrant's note. The epithet *trepido* refers to their fear of the coming events; Mozley's 'excited' mistakenly assumes an enthusiasm for war. Cf. *Aen.* 7.518 *et trepidae matres pressere ad pectora natos* (borrowed from Ap. Rhod. 4.136 f.), 11.215 f. In Hom. *Il.* 6.386 f. Andromache is said to have left the house with her son in order to watch the fighting from the walls; the subsequent description of Hector's farewell to Astyanax (467 f.) may have suggested the further idea of the mothers pointing out the fathers to their sons (see below).

Together with Eteocles' decision to muster the army, this touching

vignette serves as a smooth transition to the extensive teichoscopy in 243 ff.

241 f. inde arma nitentia natis / et formidandos monstrant sub casside patres: 'formidandus' is rare; cf. *Th.* 8.418, 10.161, *Ach.* 1.1 (not in Vergil, Lucan, Valerius). *Sub casside* also *Th.* 11.408, 12.189, cf. 7.491 f. The pathetic motif of helmeted fathers frightening their sons is borrowed from Hector's farewell to Astyanax in Hom. *Il.* 6.467 ff. ἂψ δ' ὁ πάϊς πρὸς κόλπον ἐυζώνοιο τιθήνης / ἐκλίνθη ἰάχων, πατρὸς φίλου ὄψιν ἀτυχθείς, / ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην, / δεινὸν ἀπ' ἀκροτάτης κόρυθος νεύοντα νοήσας. The phraseology recalls Ov. *Met.* 13.415 ff. (Astyanax' death) *de turribus, unde* (. . .) *saepe videre patrem monstratum a matre solebat.* The *topos* is inverted by Claudian in III *Cons. Hon.* 29 ff. (Barth), where the absence of fear in the child Honorius at the sight of his father's helmet is evidence of his valour: *ille coruscanti clipeo te saepe volentem / sustulit adridens et pectore pressit anhelo / intrepidum ferri galeae nec triste timentem / fulgur et ad summas tendentem brachia cristas.* The mention of mothers and children is a pathetic device which is frequently used in the *Thebaid*, highlighting the tragic course of events; see Venini on *Th.* 11.20.

243–373 *The Catalogue of Theban allies.*

The major part of the Theban episode consists of a Catalogue of Theban forces, cast in the form of a teichoscopy. The 'catalogue' has been an indispensable motif in epic poetry since Homer's Catalogues of the Greek ships and the Trojan allies in *Il.* 2.484–760, 817–77. Statius carefully studied both Homer's treatment of the motif and Vergil's emulative counterparts in *Aen.* 7.641–817 ('The Gathering of the Clans') and the Catalogue of Etruscans in 10.163–214.; both of these were conceived very differently from Homer's, as noted by the ancient critics. Whereas Apollonius Rhodius in 1.20–233 closely imitated Homer's direct enumeration, characterized by Macrobius as *divina illa simplicitas* (*Sat.* 5.15.16), with comparatively little individual characterization or descriptive digression, Vergil forged from his catalogues of Italian forces and, to a lesser extent, Etruscan contingents a carefully constructed, integral part of the narrative by interweaving a variety of ethnographical connections and aetiological associations. The most conspicuous difference with Homer's 'simple' narrative style

is Vergil's graphic and pictorial presentation in VII of the heroes marching and assembling before the reader's eyes. Scenes of arrival alternate with moments of departure from home and scenes en route, thus giving life to Homer's static enumeration; see Heinze (1915: 401). Another notable feature is Vergil's conciseness in his treatment of the motif; whereas Homer's Catalogue of Ships lists 29 contingents, Vergil reduces the number to 13 in VII. Movement is also a characteristic of the Catalogue of Etruscans, as the commanders of the five contingents appear there in order of sailing. For a detailed discussion of Vergil's catalogues see Williams (1961: 146–53), Basson (1975), Saylor (1974: 249–57), Fordyce on *Aen.* 7.641 ff., Harrison on 10.163–214.

Vergil's innovative treatment of the motif has had considerable influence on Ovid and Lucan (see Bömer on Ov. *Met.* 7.461–74; Gassner 1972), Valerius Flaccus (1.350–483; 6.42–181), Silius Italicus (3.222–414; 8.356–616) and Statius.

Like Homer, Statius includes two catalogues in the *Thebaid*, each strategically placed in the action, and adds a short list of Theseus' allies in 12.611–38, matching the list of Myrmidons in *Il.* 16.168–97. In *Th.* 4.1–344 the mustering of the Argive army bound for Thebes is described in a way that is, broadly speaking, similar to Vergil's in *Aeneid* VII; the vivid description is given by the omniscient narrator and is well integrated into the structure and theme of the poem. The number of contingents described has been further reduced in comparison with Vergil's, the catalogue itself being divided into seven parts, one for each of the seven princely leaders. For detailed discussions on structure and themes see Kytzler (1969: 220–27), Juhnke (1972: 88–92), Vessey (1973: 196–205), Holland (1976: 31–48).

The Catalogue of Theban allies in Book VII, balancing that of the Argives in IV, is cast in the form of a teichoscopy which provides ample opportunity for the (sub)narrator's emotional involvement. The prototype for this imaginative use of the catalogue is the description of the Greek leaders given by Helen, standing on the walls of Troy, to Priam (*Il.* 3.161–244). Statius' choice of this dramatic form is further inspired by Euripides' *Phoenissae*, where the old *paedagogus* describes the Argive host to Antigone from the roof of the palace (88–201), and Medea watching the fighting from the city's walls in Valerius' Book VI (490–506, 576–601, 657- 89, 717–24, 752–60; Juhnke 117); cf. further Perses identifying his allies to Jason in *Arg.* 5.576–615. A fusion of the catalogue in its strict form with the dramatic form

of the teichoscopy is achieved in the eyewitness accounts of Aesch. *Pers.* 120–233, *Sept.* 375–652; Eur. *Suppl.* 860–908, *Iph. Aul.* 164–304, *Phoin.* 1090–1140.

Juhnke's statement (1972: n. 249) that the charm of Homer's passage – a beautiful young woman describing her fellow Greeks to the elders of Troy – has disappeared, is partly true. And yet, Statius' reversal of the roles – old Phorbas describing the Theban allies to the young princess – does compensate for the loss by Phorbas' personal involvement in the account and Antigone's future part in the tragedy.

The chosen form and Phorbas' personal connection with the royal family enable Statius to present the catalogue as an integral part of the narrative. Like Vergil in VII, Statius places the catalogue just before the outbreak of war (632 ff.). His teichoscopy is completely integrated into the dramatic action, as is apparent from lines 368 f.: Phorbas perceives that, whilst in a swoon, he has missed part of the column (*quanti . . . / transabiere duces*); when Eteocles orders silence (374 ff.), it is assumed that all the troops have arrived and assembled in front of him. Likewise, at the end of *Aeneid* VII all the Latin leaders have assembled, since they muster more troops from Latium at the beginning of VIII. In *Aeneid* X, however, the action is halted by the catalogue; events are resumed at 215 at the same temporal point which they had reached at 147 (Harrison).

In his catalogue Statius identifies the major Theban participants in the forthcoming action. With the exception of Eurymedon (262 ff.) and Lapithaon/Alatreus (291 ff.), the leaders mentioned all play a significant role in the books which follow. Homer's Catalogue of Ships and Vergil's catalogue in VII serve the same purpose; for *Aeneid* X see Harrison 106.

Obvious though it might initially seem, the number of the seven contingents identified by origin and/or leader (five Boeotian, one Phocian, one Euboean; a further unspecified number are referred to by *quanti . . . duces* in 368 f.) is unrelated to the seven gates of Thebes. Eteocles, Creon, Haemon, Menoeceus, Hypseus, Dryas and Eurymedon are mentioned as each having responsibility for one gate in *Th.* 8.353 ff., whereas only the last three are listed in the catalogue, the total being made up with Amphion, Lapithaon/Alatreus and Iphitus. The company from the country round Mt. Helicon, mentioned in the central section (282–89), has no leader, being under the protection of the Muses. The number of the allied forces must therefore be otherwise explained, probably as matching the seven parts of the Argive

Catalogue in Book IV, one for each of the princely leaders.

The contingents appear in the order of Homer's Catalogue of Ships (for which see Kirk 183), the schematic structure being as follows:

Boeotian allies	:	*Th.* 7.254–342	~	Hom. *Il.* 2.494–510
Phocian "	:	7.343–358	~	2.517–526
Euboean "	:	7.368–371	~	2.536–545

For the most part, the places of origin are borrowed from Homer, Statius' Boeotian catalogue (five contingents) sharing 22 out of 33, the Phocian (one contingent) 8 out of 11; Homer's list of Euboean forces provides the name of Carystos (370) and the *Abantiades* in the same line. Of the 47 sites mentioned, 31 occur in Homer's corresponding passages; 16 were added by Statius from other sources (below). The imitated passages in Homer include 44 sites, 13 of which were omitted by Statius. Thus the imitation would appear to be highly selective, but in fact Statius borrows only from the first part of Homer's Catalogue, omitting Orchomenos (511–16) and the Locrian contingents (527–35). In all, Statius reworks 37 Homeric lines and expands them into 120 by adding a variety of mythological and geographical elements. While the imitation is selective and free, the similarity in the relatively small number of lines directly imitated is unusually close, as in the instances when a line contains the same places as the Homeric example:

7.260	*Ocalea Medonque*	2.501	Ὠκαλέην Μεδεῶνά τ'
7.307	*Glisanta Coroniamque*	2.503 f.	Κορώνειαν . . . . Γλίσαντα
7.331	*Midea . . uvida . . Arne*	2.507	πολυστάφυλον Ἄρνην . . Μίδειαν
7.344	*Panopen . . Daulida . . Cyparisson*	2.519 f.	Κυπάρισσον . . Δαυλίδα καὶ Πανοπῆα

There are other similar correspondences which together establish the Homeric framework as Statius' immediate model and invite a comparison of the adaptation and the original on the levels of both style and content.

In adding 16 geographical names to Homer's list, Statius was probably drawing on Pliny's enumeration of Boeotian and Phocian towns; *NH* IV 7.25–27 includes 24 places which also occur in Statius, 5 of which are not mentioned by Homer: Tanagra, Gargaphie, Mt. Helicon, Euripus and Lebadia. But Statius also borrows from other passages in epic poetry:

–*Itonaeos* and *Alalcomenaea* (330) may have been taken from *Il.* 2.696 and 4.8 respectively.

–the Heliconian contingent (282–89) owes to Hes. *Th.* 5–7 (*Heliconia* 282, *Permesse* 283, *Olmie* 284).
–*Melas* (273) occurs in Ov. *Met.* 2.247.
–Lucan's Catalogue of Pompey's allies (3.169–297) contributed:

346 *Parnasson utrumque* < *Parnasosque iugo utroque* (*BC* 3.173)

346 f. *scopulo,* () *Cirrham* < *scopulosaque Cirrha* (*BC* 3.172, see comm.)

348 *Coryciumque nemus* < *Coryciumque . . . antrum* (*BC* 3.226)

Cephisos (340/349 (also *Il.* 2.522) and *Aegae* (also *Il.* 8.203, 13.21) may recall *BC* 3.175 and 227 respectively.

–The prophecy of Appian's death in *BC* 5.230–36 provided:

333 f. *refluumque meatu Euripum* < *Euripusque . . . , cursum mutantibus undis* (5.235)

370 *saxosa Carystos* < *saxosa Carystos* (5.232).

–Valerius' Catalogue of Argonauts 1.371 (imitating *Aen.* 11.260) provided *Capharea* in 371(!); cf. Statius' imitation of 1.362 f. in 354 f.
–On the level of style and content *Arg.* 6.42–181 is an important source: the singing Corallians in 92–94 and the simile in 165 f., splitting up *Aen.* 7.698 ff., influenced 285 f.; see further the notes on 307 f., 369–71.
– *Tanagra* (254), *Lebadia* (345) and *Gargaphie* (274) may have been taken from Pliny, but the latter also occurs in Ov. *Met.* 3.156.

In addition to the dramatic form of the teichoscopy and the many geographical and mythological details, the catalogue is enlivened with four erotic digressions in the Alexandrinian manner: the happy outcome of Lapithaon's seduction by a nymph (296–304), the story of the rape of Asopos' daughter (315–29), and the metamorphcsis of Glaucus (335–37) and Narcissus (340–42). Examples of similar vignettes in epic catalogues are the myth of Hippolytus in *Aen.* 7.761 ff., the metamorphosis of Cycnus' father Cupavo into a swan in *Aen.* 10.187–89, the story of Colaxes' birth in *Arg.* 6.49–52, perhaps alluded to in 335 ff.

The dramatic organization of Phorbas' exposition is as follows: Antigone asks him two questions (247–52, 291–93), which he answers in 254–89 and 294–358; after his breakdown and subsequent emotional address to the princess (359–67), the final part of his account is interrupted when Eteocles begins his speech. See further Frings (1991: 74 f.).

There is some evidence of alphabetical grouping, e.g. 343–45, 369 ff. Stylistic and rhetorical devices at the end of each part of the catalogue serve as paragraph closures; see notes on 261, 270, 281, 288 f., 307 f., 340–42, 357 f.

243 turre procul sola: Antigone surveys the host raised to defend Thebes from her vantage point on an isolated tower, far removed from the walls where the Theban mothers are watching with their children; the relevance of *procul* and *sola* is explained in the subsequent words summarizing Eur. *Phoin.* 88–102. On the basis of the contextual similarities to Eur. *Phoin.* 90, where Antigone stands on the roof of the palace, Ov. *Met.* 8.14 f., where Scylla is described as watching the battle from the *regia turris*, and V.Fl. 6.578 *Medea muris residens paternis*, it is most likely that this too is a reference to the tower of the royal palace; cf. further *Ach.* 2.23 *turre procul summa, Il.* 3.154 'Ἑλένην' ἐπὶ πύργον ἰοῦσαν, Sen. *Phoen.* 394 ff. The phraseology recalls the introduction to the catalogue in *Th.* 4.89 ff., where Polynices, leaving for Thebes, is saddened when he looks back at his wife Argia: *de turre suprema / attonitam . . . / respicit Argian.* Argia watches Polynices and the Argive army leaving for Thebes, Antigone watches Eteocles' troops and the Theban allies in front of the city. A similar structural use of 'Klammertechnik' is found in 139 ff., linking the simile with that in *Th.* 4.24 ff.; see introductory note to 90–144.

243 f. nondum concessa videri / Antigone populis: the construction of *concessa* with passive inf. is to be explained as an extension of the same construction with 'iubeo', etc., which is also very rare (K.–St. I, 717 f.); the phraseology is indebted to *Aen.* 3.700 f. *fatis numquam concessa moveri / apparet Camerina.* For plural *populis* indicating 'the general public' cf. Ov. *Met.* 7.101, Venini on *Th.* 11.654, Kleywegt (1991:45) on V.Fl. 1.845, LHS 21.

In Attic drama it is frequently stated that unmarried girls should neither be seen unchaperoned in public, nor engage in conversation with strangers. Jocelyn (1969: 188 n. 1) gives many examples; see further Tarrant on Sen. *Ag.* 954 *quo more coetus publicos virgo petis, Th.* 11.355 f. (Antigone climbs the Ogygian wall) *nec casta retardat virginitas, Ach.* 1.285 ff. The clause directly refers to the corresponding passage in Eur. *Phoin.* 88 f., where the *paedagogus* considers it unseemly for Antigone to be seen by anyone; cf. also *Phoin.* 876 ff., 1274 ff., 1485 ff. For the assumed inconsistency with 479 see Venini (1961) 391.

244 f. teneras defenditur atra / veste genas: the retained accusative *teneras genas* may be explained by the analogy of verbs denoting the covering, concealment, etc., of the body; cf. *Aen.* 3.545 *capita . . . Phrygio velamur amictu*, 8.662 *scutis protecti corpora longis*, Germ. *Arat.* 122 f. *ore / velato tristique genas abscondita vitta.* The motif is directly borrowed from the description of Helen leaving her rooms in Hom.

Il. 3.141 f. αὐτίκα δ' ἀργεννῇσι καλυψαμένη ὀθόνῃσιν / ὡρμᾶτ' ἐκ θαλάμοιο. The alluring colour of Helen's veil is replaced with black, which is more in keeping with Antigone's feelings concerning the fate of Oedipus and the impending war between her brothers; cf. *Th.* 12.363 and the description of mourning Astraea in Germ. *Arat.* 122 f. quoted above.

245 f. iuxtaque comes, quo Laius ibat / armigero: cf. *Aen.* 9.179 *et iuxta comes Euryalus, quo . . .*, 11.479 *iuxtaque comes Lavinia virgo.* The immediate source of this clause and the next is *Aen.* 11.31 ff. *qui Parrhasio Euandro / armiger ante fuit, sed . . . / tum comes . . . caro datus ibat alumno.* This former squire of Laius and chaperon of Antigone, called Phorbas in 253, appears to have been present at the scene of Laius' murder in 356 (see note) as his charioteer. These data are the result of Statius' scrutiny of the evidence about Laius' death. By following the clues given by his predecessors St. discovers the identity of some nameless characters in Greek tragedy. In Sophocles' *OT*, the servant who survived the bloodbath (756) proved to be the shepherd who disobeyed Laius' order to abandon the child Oedipus (1051 f.). This shepherd was identified as Phorbas by Seneca in *Oed.* 838–40. St. combines Sophocles' and Seneca's data. His next step is to identify Phorbas with Euripides' old paedagogus who informs Antigone about the Argive leaders in the teichoscopy (*Phoin.* 88–201) and thus manages to reconstruct what happened to this shepherd-servant after the dénouement of Sophocles' drama: he became a personal attendant to Oedipus' daughter.

Instead of the formal and respectful attitude of the slave in Euripides, there is a deep bond of affection between Antigone and Phorbas; see Vessey (1973: 205 f.), Frings (1991: 77).

In a similar manner Actor escorts the princess in 11.357 f. *senior comes haeret eunti / Actor*; in 12.204 ff. Menoetes is Argia's former tutor, *olim hic virginei custos monitorque pudoris.*

246 tunc virgo senem regina veretur: for *virgo* used attrib. cf. Pl. *Trin.* 113 *mihi is commendavit virginem gnatam suam.* Together with *teneras* in 244 and *rudis* in 253, it represents Antigone as a very young girl, in contrast to the more mature, determined Antigone of Euripides; *tunc* contrasts the 'present' with the time referred to by *ibat*, when Phorbas was Laius' squire. Servius on *Aen.* 1.273 classifies the use of *regina* = 'princess', for which cf. Pl. *Truc.* 531 ('Langverse'), Ter. *Eun.* 168, Curt. 3.12.21, V.Fl. 7.444, as poetical. In Soph. *Ant.* 941, Antigone speaks of herself as βασιλίδα, but this reading of the MSS is metrically defective.

247 quae sic orsa prior: the phrasing is very unusual, contaminating expressions such as *Aen.* 1.325 *contra sic filius orsus*, 2.2 *Aeneas sic orsus* ('ordior' = 'begin to speak') and *Aen.* 6.341 *sic prior adloquitur*, 562 *sic orsa loqui.*

247 f. spesne opstatura Pelasgis / haec vexilla, pater? for 'obstare' with dat. = 'withstand the force of' cf. Front. *Aq.* 123, Sen. *Ep.* 78.15, Luc. 8.379. *Pelasgis* = 'Argives'; see 2 n. The metonymical use of 'vexillum' = 'a detachment of troops' also occurs in Liv. 8.8.8, *Th.* 12.782 *accedunt utrimque pio vexilla tumultu*, Tac. *Hist.* 1.70. The word is not found in Vergil and Lucan; Silius and Valerius do not use it in this sense. Vergil frequently applies *pater* to Aeneas as an expression of respect or affection, with no implication of parenthood; see Wlosok (1967: 20 n. 26). Cf. also Pl. *Trin.* 878, Hor. *Ep.* 1.7.37 and Hom. *Od.* 7.28, 48; 8.145.

248 f. Pelopis descendere totas / . . . gentes: 'totus' is frequently used in hyperbolic expressions, see Brinkgreve on *Ach.* 1.303. 'Descendo' for making a hostile descent on a town, etc., is also found in Nep. *Arist.* 1.5 *postquam Xerxes in Graeciam descendit*, Liv. 36.13.2 *coniunctis copiis in Thessaliam descenderunt*; Statius' source is *Aen.* 11.450 *totis descendere campis.* See also note 426 f.

249 f. dic, o precor, extera regum / agmina: 'dico' 'to tell of' has a poetic ring, e.g. Verg. *G.* 2.95, Hor. *Carm.* 4.9.21. Similar commands are given to the Muse(s) in Hom. *Od.* 1.1 (cf. Andr. *poet.* 1 *insece*), *ibid.* 1.10, and at the beginning of cult-songs, Hor. *Carm.* 1.21.1 *Dianam tenerae dicite virgines* with Nisbet-Hubbard's note. Antigone's request here takes the place of the traditional invocation of the Muses at the beginning of epic catalogues, Hom. *Il.* 2.484 ἔσπετε νῦν μοι, Μοῦσαι, *Aen.* 7.641 *pandite nunc Helicona* . . ., 10.163, *Th.* 4.32 f., Sil. 3.222 *prodite, Calliope, famae* . . . The phrasing *o* with exclamatory *precor* seems unparalleled, unlike its use with imperative sentences such as *Aen.* 6.194 *este duces, o* . . . *derigite*, Prop. 2.16.13, V.Fl. 4.460 *sed vos o servate precor.* For 'exterus' cf. Cic. *Lig.* 11, *Aen.* 4.350 (*regna*), 6.94, *Th.* 11.429 (where it is corrupted in most MSS).

250 ff. quae . . . signa . . . / quae . . . regat arma . . ., quam celsus . . . / . . . exeat Haemon: the variation *quae* . . . *quae* . . . *quam* . . . in this rising tricolon is traditional; e.g. *Aen.* 7.642–44. Both *arma* and *signa* are used meton. for 'troops'.

251 f. celsus aena / Sphinge: 'with towering crest of brazen Sphinx' (Mozley). In *Th.* 10.658 ff. the sphinx on Haemon's helmet, which makes him stand out above the others, is described as almost coming to life and itself taking part in the combat, *ipsa insanire videtur / Sphinx galeae custos, visoque animata cruore / emicat effigies et sparsa orichalca renident.* The Sphinx was a common helmet decoration; see Dar.-Saglio s.v. *galea* and the description of Athena's statue in the Parthenon in Pausan. 1.24.5. Here, however, the emblem has special significance through its association with Thebes; cf. the description of Polynices' sword in *Th.* 4.87 *aspera volnifico subter latus ense riget Sphinx.*

The phrase seems inspired by *Aen.* 7.784 ff. (Turnus) *et toto vertice supra est. / cui . . . galea alta Chimaeram / sustinet.* Plin. *Nat.* 10.24.47 offers a close and amusing parallel, *plebs* (of farmyard cocks) . . . *ardua cervice, cristis celsa*; cf. also *Th.* 5.479 *rate celsus Iason.*

252 per ingentes Homoloidas: one of the seven gates of Thebes, also known from Aesch. *Sept.* 570, Eur. *Phoen.* 1119; cf. also *Th.* 8.354 *celsas Homoloidas occupat Haemon.*

253 sic rudis Antigone, senior cui talia Phorbas: for *rudis* referring to tender age cf. Luc. 4.396 *coniunx natique rudes*, *Th.* 7.535 *nunc rudis Ismene* (in contrast with Antigone; see note). The name of the old attendant, *Phorbas*, is borrowed from Sen. *Oed.* 838 ff., where Phorbas, once keeper of the royal flocks, reveals the truth about Oedipus' birth (Legras 1905: 93); see notes on 245 f. and 356 f. In Ov. *Met.* 12.322 Phorbas is mentioned as one of the Lapiths, together with Dryas (see below). For the use of the comparative *senior* see Vollmer on *Silv.* 1.1.102, Mulder on *Th.* 2.94.

254–342 *The Boeotian Allies.*

254–61 Dryas is the first Theban ally mentioned; he is presented as a descendant of Orion and leads forth a thousand archers from Tanagra. In *Th.* 8.355 f. Dryas guards the Electran gate; he kills Parthenopaeus, Diana's protégé, and is himself struck down by a mysterious hand (9.841–76). Although the identity of the murderer remains undiscovered, the inference is that Diana has exacted vengeance; see note on 257 f. The name Dryas occurs in Hom. *Il.* 1.263 denoting one of the leaders of the Lapiths; cf. Ov. *Met.* 12.296. According to Bömer on *Met.* 12.290 ours is of Statian invention. Possibly Statius also has in mind the ancient name for the Boeotians; cf. Plin.

Nat. 4.7.26 *Boeotos Hyantas antiquitus dixere.*

254 mille sagittiferos: only here and at 305 is the number of warriors specified.

gelidae de colle Tanagrae: the town, not occurring in Homer's catalogue, is mentioned by Pliny in his description of Boeotia, *Nat.* 4.7.26 *Tanagra liber populus.* The hill stands in an angle formed by the junction of two streams, hence the epithet *gelidae*; see Frazer (1913: V 76 f.). Dryas' ancestor Orion (see below) was born in Tanagra (Schol. D. *Il.* 18.486), where his tomb was to be seen in antiquity (Pausan. 9.20.3).

255 promovet ecce: for the position of *ecce* in the sentence see note on 172 f. 'Promoveo' of troops occurs in Hirt. *Gal.* 8.16.1, *B. Afr.* 14.1 and often in Livy; cf. also Luc. 7.576. Vergil applies it (only once) to a ship (catalogue 10.195); of chariots V.Fl. 8.130, *Th.* 4.657. For similar 'stage-directions' in the catalogue cf. 248 (*haec*), 271 (*ecce*), 278 (*en*), 291 (*illi*), 309 (*hunc*).

255 f. cui nivea arma tridentem / atque auro rude fulmen habent: the snow-white armour decorated with a trident and a golden fire-brand must have some relevance to Dryas' descent from Orion. Two different interpretations may be offered.

(1) According to a Boeotian version of Orion's parentage, he was created miraculously by three gods – Jupiter, Neptune and Mercury – in order to thank their childless host Hyrieus. This version is based on popular etymology, which derived the name Orion from Greek οὐρεῖν. The version was known to Pindar (*frg.* 73) and is followed by Ovid in *Fast.* 5.493 ff. For further details see Frazer on Ov. *Fast.* 5.494 f., Roscher s.v. *Orion* 1029 f. If Statius has this version in mind, the emblems on Dryas' armour may relate to the divine trio concerned in the begetting of his grandfather: Jupiter (*fulmen*), Neptune (*tridentem*) and Apollo, whose priests wear white *insignia*, as *Aen.* 10.537 ff. *Phoebi Triviaeque sacerdos / infula cui sacra redimibat tempora vitta, / totus conlucens veste atque insignibus albis*, *Th.* 6.330 f. (Amphiaraus) *ipse habitu niveus, nivei dant colla iugales, / concolor est albis et cassis et infula cristis* (cf. further Eur. *Phoin.* 172). This explanation, however, does not account for the epithet *rude.*

(2) According to e.g. Hesiod *frg.* 182 Rz., Orion was Poseidon's son by Euryale; this version is followed by V.Fl. 1.647 and is recounted by Hygin. *Astron.* 2.34. This line of interpretation would account for

the trident on Dryas' armour. The fire-brand may then refer to the story that Orion, when blinded by Oenopion, was told by an oracle to travel east until he met the rising sun. Orion was guided on his voyage by one of Vulcan's servants, Kedalion; see Roscher s.v. *Orion* 1037 f. Servius on *Aen.* 10.763 recounts that Orion heard the sound of the Cyclopes forging thunderbolts for Jupiter and snatched one of them to serve him as a guide. Barth ingeniously has the phrase *auro rude fulmen* refer to Orion's sudden interruption of the Cyclopes' work; this interpretation would satisfactorily account for the phrase, 'ein unfertiger Blitz' (Imhof), a roughly fashioned golden firebrand, still lacking the craftsman's finishing touch. Even so, the 'snow-white armour' remains unexplained, unless, that is, one is willing to accept Barth's suggestion that heroes habitually wear white, 'ad ostentandam animi puritatem'. It is therefore more likely that Statius, while adopting version (1), added the 'unfinished fire-brand' (cf. *Aen.* 8.428) from version (2), in accordance with the conventions of learned, mannered poetry. For *cui* cf. *Aen.* 7.785, 10.538 (above). The abl. of material *auro* is comparable with *Aen.* 1.655 *duplicem gemmis auroque coronam*; see K.-St. I,393.11 and 658 f n.

256 f. Orionis alti / non falsus virtute nepos: *alti* refers to Orion's gigantic height which enabled him to wade through the sea; cf. *Aen.* 10.763 ff. *quam magnus Orion, / cum pedes incedit medii per maxima Nerei / stagna viam scindens, umero supereminet undas.* He is called πελώριος in Hom. *Od.* 11.572; cf. also Ov. *Fast.* 5.537 *creverat immensum*, Lucr. 1.200. At the same time, the epithet may refer to the myth that Orion, when killed by Artemis, was transformed into a constellation. For *non falsus* = 'not improperly so called', i.e. a true grandson of Orion, cf. Sen. *Her.O.* 790 f. *accipe has . . . focis non false messis genitor.* The first syllable of Orion is long, as in *Th.* 9.843; it is shortened in *Th.* 9.461, *Silv.* 1.1.45, 3.2.77, *Aen.* 1.535, 4.52.

257 f. procul, oro, paternum / omen: sc. *sit.* Cf. formulaic expressions such as *Aen.* 6.258 *procul o, procul este profani* and Hor. *Carm.* 3.8.15 f. *procul omnis esto / clamor et ira.* The phrase *paternum omen* is much condensed; *omen* is used euphemistically in the sense of some unpleasant possibility, the mention of which is considered unlucky (OLD s.v. 2b), as Cic. *Flacc.* 104, *Aen.* 2.190, Ov. *Am.* 1.14.41 *nec tibi vis morbi nocuit (procul omen abesto).* Phorbas considers the possibility that his reference to Orion might be unfavourable for Dryas, as in fact it is; see note on 254–61. The content of the ancestral *omen* is

illustrated by the subsequent words. For parenthetical *orŏ* (cf. 523) see Vollmer on *Silv.* 1.5.63.

258 innuptae vetus excidat ira Dianae: Alton (1923: 183) prefers *precor* to *vetus*, the reading of ω, which he thinks may have been interpolated from 210 *vetus excidit ira*; his parallels are rightly judged 'parum similia' by Hill. For this use of 'excido' cf. *Aen.* 1.25 f. *dolores / exciderant animo*, *Th.* 7.801 *exciderunt irae.*

There are several versions of Orion's death. In Hom. *Od.* 5.121–24 he is killed by Artemis, because the other goddesses envied Eos his love; in other versions he is killed either for challenging Artemis to a game of quoits, or for offering violence to her companion Opis, or, yet again, for boasting that there was no beast on earth which he could not conquer; see Frazer on Ov. *Fast.* 5.537. The usual story ran that he was killed by a scorpion for attempting Diana's chastity. The choice of the epithet *innuptae* may suggest that Statius has the last version in mind; cf. Hor. *Carm.* 3.4.70 f. *notus et integrae / temptator Orion Dianae.* The epithet more often appears in conjunction with Minerva; cf. *Aen.* 2.31 *innuptae donum exitiale Minervae*, Ov. *Met.* 1.476, *Il. Lat.* 548, *Th.* 2.251, 9.304, 12.531 and see Carter (1903) s.v. *Minerva.*

259–61 Other Boeotian troops who have placed themselves under the command of Dryas and sworn allegiance to him. The towns mentioned – Ocalea, Medeon, Nisa and Thisbe – are borrowed from Homers's first contingent, *Il.* 2.501–508; see below. The enumeration of the towns is in accordance with the 'Gesetz der wachsenden Glieder'.

259 iungunt se castris: reminiscent of *Aen.* 10.240 *ne castris iungant.*

regisque in nomen adoptant: *se* is to be repeated. For the metaphorical use of '(se) in nomen adoptare' cf. Sen. *Dial.* 10.15.3 *non in nomen tantum adoptaberis, sed in ipsa bona*, id. *epist.* 88.40 *Apion grammaticus . . . in nomen Homeri . . . adoptatus*, Plin. *Pan.* 88; TLL s.v. 811,8 f. The required sense here is 'to affiliate oneself, to join', for which cf. Plin. *Nat.* 12.112 *qui se potentiae causa Caesaris libertis adoptasset.* Barth's VS is probably right in taking *regis* as referring to Dryas (and not to Eteocles); for this vague use of 'rex', probably after Homeric ἄναξ, cf. also lines 249, 277, 375.

260 Ocalea Medeonque: borrowed from Hom. *Il.* 2.501 'Ωκαλέην Μεδεῶνά τ', ἐυκτίμενον πτολίεθρον . . Kohlmann and most editors after him read *Ocalea* for MSS *Ocaleae.* Housman (1933: 14 = 1972: 1210 f.) refuses to choose between *-ee* and *ea*; the former is preferred by Hill.

260 f. confertissima lucis / Nisa: the hallowed character of the place, explicitly stated in *Il.* 2.508 Νῖσάν τε ζαθέην, is designated by its sacred groves and the superlative (representing Hom. ζα-), which is the only occurrence of the form in poetry.

261 Dionaeisque avibus circumsona Thisbe: Statius paraphrases Homer's description of Thisbe as abounding with pigeons, *Il.* 2.502 πολυτρήρωνά τε Θίσβην. The description was still applicable in the days of Chandler, who was led to the discovery of its ruins by the numbers of wild pigeons; see Frazer, *Pausanias*, V 162 and cf. further Ov. *Met.* 11.300 *quae nunc Thisbaeas agitat mutata columbas*, with Bömer's note. According to Lactantius, Venus was worshipped in Thisbe and prophecies were given there through the medium of doves. The compound epithet 'circumsonus' was coined by Ovid in *Met.* 4.723 *apri, quem turba canum circumsona terret*; its use in a passive sense is not found before Statius, also *Silv.* 5.1.91 *refugo circumsona gurgite Thyle* and Avien. *Arat.* 109. Dione is Aphrodite's mother in Hom. *Il.* 5.370, Eur. *Hel.* 1098, etc. From Hellenistic times onwards she is frequently identified with Venus herself; cf. Theocr. *Id.* 7.116, Catul. 56.6, Hor. *Carm.* 2.1.39. 'Dionaeus' first occurs in Verg. *Ecl.* 9.47; cf. *Aen.* 3.19, *Silv.* 3.5.80 *ipse Dionaea monstravit Apollo columba.* The rising tricolon in 260 f. and the chiastic arrangement of the attributes of each city mark the end of the paragraph.

262–70 Description of Eurymedon (262–65), the origin of his troops (265–68) and their armour (269 f.).

Eurymedon, the leader of the second contingent, appears only in Statius; in *Th.* 8.356 he is defending one of the Theban gates, in *Th.* 11.32 f. his skill in arousing panic and terror on the battlefield is said to stem from his father Pan, with whom Faunus is often identified.

262 f. qui pastoralia Fauni / arma patris pinuque iubas imitatur equinas: Mozley's translation ('who counterfeits the pastoral arms and horsehair crest of his father Faunus with club and leaves of pine') incorrectly has *iubas equinas* belong to Faunus. Faunus traditionally is provided with a branch of the pine-tree, which he uses as a club; cf. Sil. 13.334 *pastorale deo baculum.* In *Th.* 4.301 the Arcadians have the same primitive kind of weapon, *et pastorali meditantur proelia trunco.* The phrase *arma patris imitatur* (sc. *pinu*), therefore, indicates that Eurymedon 'imitates' his father's weapons, i.e. that he has a similar

club. This use of the verb is comparable with *Th.* 11.45 f. *pubes Tirynthia, alumni / exuvias imitata dei*, referring to their lion's hides similar to those of Hercules.

In the second part of the sentence, however, *imitatur* is used slightly differently. Traditionally Faunus/Pan wears a wreath of pine-foliage, not a helmet; cf. Ov. *Met.* 14.638 *pinu praecincti cornua Panes*, Sil. 13.331 *cingit acuta comas et opacat tempora pinus*. The phrase *pinuque iubas imitatur equinas* should be interpreted as follows. Eurymedon's helmet or hair is furnished with pine-foliage, which produces the effect of a horse-hair crest; *imitatur* has a double sense, in that Eurymedon imitates his father in wearing pine-foliage, which in its turn 'imitates' a horse-hair crest. TLL s.v. 571,14 f. wrongly takes *iubas* here as a synecdoche for helmet; cf. Ov. *Met.* 12.88 f. *equinis / fulva iubis cassis*, rendering Hom. ἵππουριν,... λόφος (*Il.* 3.337), imitated by Plin. *Nat.* 2.90, 8.40 and Statius here. Part of this explanation is given by Lactantius, 'quia quasi equinae satae (saetae?) sunt pini folia'. Cf. further Aus. *Mos.* 134.

264 terribilis silvis: Lactantius 'venationibus'. Like his father, the shepherd Eurymedon is a redoubtable hunter. Hunting shepherds are well known from Homeric similes (e.g. *Il.* 12.299 ff., 4.136 f.); cf. also Verg. *Ecl.* 2.29; 3.12, 75; 7.29, etc. The epithet *terribilis*, 'inspiring terror', is very appropriate to a son of Pan; cf. *Th.* 11.33 *patriumque agitare tumultus*. *Silvis* is probably ablative, on a par with *Mavorte cruento*.

264 f. reor et Mavorte cruento / talis erit: *reor* is to be understood as some sort of parenthesis; see K.-St. II, 161.3. *Mavorte cruento* embellishes poetic *Marte cruento*, for which cf. Hor. *Carm.* 2.14.13, Luc. 4.24, V.Fl. 8.395, Sil. 11.375. Shepherds are reputed to be excellent warriors; see Roscher s.v. *Pan*, 2.1388 ff. The justified expectation of his future valour in war may be compared with V.Fl. 3.48 *Pan nemorumque bellique potens*; cf. also the curious story of *inglorius Armis* who disguised himself as Pan in V.Fl. 6.529 ff.

265–68 The five towns mentioned in these lines are directly borrowed from *Il.* 2.497–500: Σχοῖνόν τε Σκῶλόν τε πολύκνημόν τ' Ἐτεωνόν, / ... / ... καὶ Ἐρύθρας, / οἵ τ' ... εἶχον ἠδ' Ὕλην ...

The remarkable repetition of *qui* at the beginning of lines 266 and 267 is also an obvious imitation of Homer's style in the catalogue; see for instance *Il.* 2.499 f. οἵ τε ... οἵ τε ... Homer manages to mention seven additional towns within the same space of four hexameters; four of these will be mentioned in 272, 332, 333, 341. Statius does not

imitate Homer's extreme economy, but uses the space gained to interpret Homer's sparse descriptions of the towns and paraphrase them in the grand epic manner.

265 dites pecorum comitantur Erythrae: sc. *eum* (Hill 'most unlikely' [*CR* 1985: 187], but I can think of no other interpretation), not 'is with us' (Mozley). For'dis' with genitive cf. *Aen.* 1.343, Man. 4.754 *silvarum ditia regna,* Sil. 14.237; the epic periphrasis renders Homeric πολύμηλος, e.g. *Il.* 2.605 'Ορχομενὸν πολύμηλον, imitated in *Th.* 4.295 *dives et Orchomenos pecorum. Erythrae* is mentioned, without epithet, in *Il.* 2.499; cf. 566.

266 qui Scolon densamque iugis Eteonon iniquis: *Il.* 2.497 Σκῶλόν τε πολύκνημόν τε 'Ετεωνόν. The use of 'densus' with abl. = 'thick with' is rare before Ovid (TLL s.v. 546,68 ff.; see Bömer on Ov. *Met.* 3.29); it is applied to woods in Ov. *Met.* 14.360 *densum trabibus nemus,* Luc. 3.362 f. *robore densae / ... silvae.* Here its application to the location of a town, 'thick with ridges', is a good example of the poet's craving for the unfamiliar; the audacity of the expression is comparable with Ov. *Met.* 12.247 *lampadibus densum ... funale, Ars* 3.165 *femina ... densissima crinibus emptis.* The expansion of Homer's phrase with *iniquis* is significant. Apart from its usual meaning 'uneven, rough', for which cf. Ov. *Met.* 10.172 *iuga montis iniqui,* it refers to inhospitable nature in the raw (cf. *Aen.* 11.531, Hor. *Carm.* 2.10.4), a not uncommon theme in the catalogue; see notes on 274 f., 333.

267 breve litus Hyles: *Il.* 2.500 "Υλην; the periphrasis is in the epic manner. For 'brevis' = 'narrow' (opp. *latus*) cf. Ov. *Her.* 18.174 *tam brevis obstat aqua,* V.Fl. 2.614, Plin. *Ep.* 10.61.2 *per illam brevissimam terram, quae interiacebit. Il.* 5.708 f. suggests that the town was situated on the inland lake Copais; see Hope-Simpson-Lazenby (1970: 25).

267 f. Atalantaeamque superbi / Schoenon habent: *Il.* 2.497 Σχοῖνόν τε; *habent* translates formulaic εἶχον in e.g. *Il.* 2.500. The extension of Homer's phrase is typical of Statius' eagerness for mythological details, which add richness to the narrative and provide *amoenitas.* There were two Atalantas. According to the version in e.g. Hesiod. *fr.* 20 Rz., Atalanta is the daughter of Schoeneus, the eponymous hero of the Boeotian town mentioned here; cf. also Ov. *Met.* 10.660 *virgo ... Schoeneia* and see Bömer on *Met.* 10.560–707. The other is the daughter of Jasos of Arcadia, mother of Parthenopaeus, one of the Seven leaders of the Argive expedition; *Th.* 4.246 ff. For

the frequent confusion in poetry, also in Statius, see Legras 110 f., Dewar's interpretation of our passage as referring 'to the fleetness of foot of the Boeotians' (on 9.571) is unlikely; for *colunt* see below). The adj. also occurs in Man. 5.179, *Th.* 4.309.

268 notique colunt vestigia campi: *-que* explicativum. With extreme economy the mannered phrase refers to the footprints left by Atalanta (cf. 6.564 f. *vestigia . . / indeprensa procis*) and her unfortunate suitors. The inhabitants of Schoenus are probably represented as tilling these tracks, in that they till the plain which once bore the marks of these footprints (for *colunt* cf. *Aen.* 7.714 *Th.* 7.308), but the verb may refer to the worship of the track (Dewar, above).

269 fraxineas Macetum vibrant de more sarisas: 'Macetae' = 'Macedonians'; cf. Man. 4.762, Luc. 10.16, *Silv.* 4.6.106, *Ach.* 1.202. The *sarisa* (σάρισα) is a long pike, such as was used by a Macedonian phalanx; cf. Lucil. 219, Liv. 38.7.12 *praelongae hastae, quas sarisas vocant*, Ov. *Met.* 12.466, Luc. 8.298, 10.47 f. Ashen spears are mentioned as far back as Homer, ἐυμμελίης in e.g. *Il.* 4.47; 'fraxineus' is used of spears in Ov. *Met.* 5.9 *fraxineam quatiens aeratae cuspidis hastam*, where see Bömer's note. For 'vibrare' = 'brandish preparatory to throwing' cf. *Aen.* 11.605 f., Liv. 21.28.1, Sen. *Her.F.* 474; 'quatere' is the more usual term.

270 saevaque difficiles excludere volnera peltas: for the rare use of 'difficilis' in an active sense = 'finding difficulty with' cf. Sen. *Her.F.* 578, *Th.* 4.334 (*manus*), 7.766 f. *rotaeque / sanguine difficiles* (TLL s.v. 1089,23 f.); the construction with inf. is extremely rare, the only other instances cited in TLL s.v. being Luc. 1.510 f. *o faciles dare summa deos eademque tueri / difficiles!* and Claud. *Cons. Stil.* 2.449 f. *contingere terris / difficiles*. The light *pelta* provides a less than total form of protection for the body; it is used by the Amazons in *Aen.* 1.490 and mentioned in Vergil's catalogue 7.743; in *Th.* 7.174 (*innocuis*) it is mentioned as typifying the unwarlike character of the Thebans.

For the poetical use of *volnera* of prospective wounds residing in missiles cf. *Aen.* 9.744 f. *vulnus . . . / detorsit veniens*, Luc. 8.384, V.Fl. 6.653, *Th.* 11.53.

The end of the description of Eurymedon's army is stylistically set off by the (enclosing) order of attribute and noun in 269 (*fraxineas . . . sarisas*) and the 'Golden Line' in 270 (Wilkinson 1963: 216).

271–81 The third contingent mentioned, having no prince of its

own, is under the command of the Theban Amphion. The description of this rustic band recalls that of Parthenopaeus and his Arcadian soldiers in *Th.* 4.300 ff. Amphion is to play an important role in 9.778 f., where he meets Parthenopaeus, who is subsequently saved by Diana's intervention, and in 10.387 ff., where he intercepts Hopleus and Dymas.

271–74 The enumeration of warriors is structured into three groups, (a) from Onchestos, (b) from the region of Mycalessos, the river Melas and the spring Gargaphie, and (c) from Haliartus. The three cities are taken from Homer (*Il.* 2.506, 498, 503); the river and the spring are mentioned by Ovid and Pliny.

271 f. Neptunia plebes / Onchesti: *plebes* (Pω) all editors except Hill, who prefers *proles* (Dtm), arguing that there are no certain examples of *plebes* with a plural verb in Statius; this may be so, but cf. Sall. *Jug.* 73.3, Col. 9.15.7. See notes on 17 f., 605 f. (*iuventus* . . . *tardi*) and cf. *Th.* 9.9 f. *Cadmeia pubes/insurgunt.* Admittedly *Neptunia proles* is attractive when *Aen.* 10.353 (also at line-ending) is taken into consideration.

The poetical adjective *Neptunia* (for which cf. *Aen.* 10.353, *Th.* 12.665) summarizes *Il.* 2.506 Ογχηστόν θ' ἱερόν, Ποσιδήιον ἀγλαὸν αλσος.

The sanctuary of Poseidon, mentioned by Homer, was famous from early times; cf. *Hymn. hom.* 3 (Apollo) 230 f., Strabo 9.2.33, Pausan. 9.26.5 with Frazer's note. Descendants of Neptune in Onchestus are also mentioned in Ov. *Met.* 10.605 f. *namque mihi genitor Megareus Onchestius, illi / est Neptunus avus.*

272 ff. quos pinigeris Mycalessos in agris / Palladiusque Melas . . . nutrit: *pinigeris in agris* is a substitute for Homer's εὐρύχορον Μυκαλησσόν (*Il.* 2.498); for *piniger*, coined by Ovid, see 97 n. The river *Melas*, not mentioned in Homer, rises near Orchomenos, which is mentioned in *Il.* 2.511; see Frazer on Pausan. 9.38.6. In his catalogue of rivers Ovid mentions *Mygdoniusque Melas* (*Met.* 2.247), without further specification. There is no obvious connection between Minerva and this river; Lactantius' suggestion that the river is dedicated to her, is an unsupported guess. Theophr. *H.P.* 4.11.8 f. recounts that the region of Melas was famous for its reeds used in the making of flutes (Frazer, *Pausanias* V 193). As Minerva is sometimes said to have invented the flute (cf. Mart. 8.50[51].14 *Palladius* . . . *lotos*), this may account for the phrase. Perhaps Statius also had in mind the local Boeotian saga (told by Pausanias 8.28.4) in which Athena disguises herself as Melas, son of Ops, in order to divert Teuthis from his decision

to leave Aulis (RE s.v. *Melas*; Suppl. 15.13).

273 Hecataeaque gurgite nutrit / Gargaphie: a fountain near Plataea, not mentioned in Homer. Statius' source may be Plin. *Nat.* 4.7.25 or Ovid, who is probably the first to have connected this location with the myth of Actaeon, coming upon Diana bathing, in *Met.* 3.156 f. *nomine Gargaphie, succinctae sacra Dianae*; see also Hygin. *Fab.* 181, Pausan. 9.2.3. For poetical 'Hecataeus' cf. Ov. *Met.* 14.44, *Ach.* 1.447.

The concept of a country *vel sim.* as the mother or nurse of men (*nutrit*) is Homeric, e.g. *Od.* 9.27 (Ithaca) ἀγαθὴ κουροτρόφος; cf. also Pind. *P.* 2.2 Συράκοσαι, . . . / . . . ἀνδρῶν ἵππων τε . . . / δαιμόνιαι τροφοί. For 'nutrio' used in a similar context cf. Hor. *Carm.* 1.22.15, *Th.* 4.178 f. *quos* (. . .) *montosaque nutrit Ithome*; cf. also the use of 'alo' in *Rhet. Her.* 4.55 *aluit haec* (sc. *patria*) *me*, Verg. G. 4.563, V.Fl. 2.644, *Silv.* 2.7.18 (TLL s.v. *alo* 1707,79 ff.). See further notes on 284 (*alumnus*) and 331 (*suggerit*). For the mention of rivers to identify people who drink their water cf. *Aen.* 7.715 *qui Tiberim Fabarimque bibunt* (reproducing Hom. *Il.* 2.825), Luc. 7.188; see Costa on Sen. *Med.* 372–74.

274 f. quorumque novis Haliartos aristis / invidet: Helm (1892: 16 n. 1) wonders why the identity of this third group is not explicitly mentioned. His solution to the problem is ingenious, but not convincing; he argues that Statius' reference to Hom. *Il.* 2.503 οἵ τε Κορώνειαν καὶ ποιήενθ' 'Αλίαρτον implicitly reveals the identity of the town, namely Coronia; hence Haliartos is said to be jealous of Coronia's young wheat, which it tries to surpass by its own richness of grass. The fact that Coronia is explicitly mentioned in line 307 f., with the qualification *feracem messe* (a qualification which he presumes equally valid here), is blamed on Statius' supposed lack of care. But sloppiness not being a conspicuous feature of Statius' composition, the clause, I think, refers to the inhabitants of Haliartos itself, as it is taken by Legras (1905: 91); *nimia herba* is a malevolent interpretation of Homer's ποιήενθ', providing a 'psychological' explanation for the abundance of lush water-meadows also mentioned by Strabo (9.12.18). On this interpretation Haliartos is represented as regarding with envy the young wheat grown by its own inhabitants, and so 'overgrowing the glad cornlands with too abundant grass' (Mozley). For the hostility of nature to mankind see also notes on 266, 333.

275 nimia sata laeta supervenit herba: *nimia* (ω); *nivea* (P); an *viva?* (Garrod); *nocua* (Damsté *in marg.*); *nimia* suits the interpretation

suggested above. The use of 'supervenire' with acc. = 'supprimere' first occurs in Ov. *Met.* 10.489 f. *crura loquentis / terra supervenit*; cf. also Col. 2.16.5, 5.9.3. For *sata laeta* cf. e.g. *Aen.* 2.306.

276 f. tela rudes trunci, galeae vacua ora leonum, / arborei dant scuta sinus: note that the structure of the tricolon is only apparently symmetrical. The primitive armour of these rustic bands recalls the description of the soldiers from Tiryns in *Th.* 4.154 ff. *flavae capiti tergoque leonum / exuviae gentilis honos, et pineus armat / stipes* . . . and that of the Arcadians in 4.300 ff. For 'rudis' = 'unwrought' cf. Luc. 3.512 *sed rudis et qualis procumbit montibus arbor*, Sen. *Phaed.* 545 f. *saxaque et ramos rudes / vertere in arma.* 'Vacuus' is similarly used in *Th.* 9.589 *vacuorum terga leonum*, i.e. lion-skins. 'Inanis' is more frequently used in this sense (see Dilke on *Ach.* 1.115); cf. further *Aen.* 7.632 *tegmina tuta cavant capitum.* The idea of 'empty faces' of lions, serving as helmets, is an elaboration of *Aen.* 7.667 f. *terribili impexum saeta cum dentibus albis / indutus capiti*, 11.680 f. *caput ingens oris hiatus / et malae texere lupi cum dentibus albis*; cf. also V.Fl. 1.34 f. Lactantius correctly explains *arborei sinus* as 'sinuosi cortices'; for this primitive type of shield cf. Caes. *Gall.* 2.33.2 *scutis ex cortice factis aut viminibus intextis.*

277 hos regis egenos: 'egenus' with genitive indicating a person of whose company one has been deprived is rare; cf. V.Fl. 5.24 (children) *invalidis et adhuc genitoris egenis*, *Th.* 4.795, TLL s.v. 232,69 ff.

277 f. Amphion en noster agit: for similar 'stage-directions' in the teichoscopy see 255 n. For *Amphion noster* see below.

278 cognoscere pronum: the construction of *pronum (est)* with inf. is post-Augustan; cf. Luc. 6.606 f. *pronum erat, o iuvenis, quos velles* . . . *in actus / invitos praebere deos*, *Silv.* 5.3.141, Sil. 13.183, Tac. *Ag.* 1.2, Juv. 13.75.

279 lyra galeam tauroque insignis avito: the use of the 'Greek' acc. of respect of a noun with an adjective is an innovation of Augustan poetry; see Eden on *Aen.* 8.425. The noun almost always designates a part of the body; its unusual application to a helmet is also found in Sil. 1.415 *insignis flexo galeam per tempora cornu.* Cf. further V.Fl. 2.105 f. The clause recalls Hor. *Carm.* 1.21.11 f. *insignemque pharetra / fraternaque umerum lyra.* The lyre here refers to the building of Thebes' walls by his famous ancestor and namesake Amphion, who drew the stones after him by means of the magical music of his lyre; see e.g. Hes.

frg. 133 Rz., Hor. *Ep.* 2.3.394 f., *Carm.* 3.11.1, *Th.* 1.10. The meaning of the 'ancestral bull' is, however, obscure. In the predominant version of the myth Antiope, mother of the twins, is a daughter of Nycteus (see 190 n.); in other versions, however, she is daughter to Asopos, the Boeotian river-god, e.g. Hom. *Od.* 11.260, Ap. Rhod. 1.735. The bull may therefore refer to Asopos, since a river-god is often so represented; see notes on 65 f., 315 ff., 416 f. Since this explanation would put Statius at odds with his own version in 190 (see 267 n.), taking *tauro* to refer, as Lactantius does, to the bull on which Dirce was so gruesomely punished, is perhaps more attractive; *avito* then is used very loosely (OLD 2, 'of his family').

As it is unlikely that both symbols appear side by side on Amphion's helmet (for the same problem in Hor. *Carm.* 1.2.11 f. see Nisbet-Hubbard ad loc.), *tauro* probably = 'pellis tauri'; cf. *Aen.* 10.785 (shield), V.Fl. 4.250 (boxing-gloves), notes on 310 f., 660 f.

280 macte animo iuvenis: *macte* is originally a vocative of **mactus*, but is treated as indeclinable. For a discussion of this formulaic phrase, first in Pacuv. 146 R., see Con.-Nettleship's excursus on *Aen.* 9.641 (*macte nova virtute*) and Servius ad loc. In Statius it is used with *animo* (*Silv.* 2.2.95, 5.2.97), *animis* (*Silv.* 3.1.166) and *animi* (*Th.* 2.495, *Silv.* 5.1.37). For other combinations (apart from *virtute*, which is the most frequent) cf. e.g. Plin. *Nat.* 2.12.54 (*ingenio*), *Silv.* 1.2.201 (*toris*), 3.3.31 (*pio gemitu*). Here too it should be taken as an apostrophe and, syntactically, as a parenthesis; Hill's punctuation is therefore to be preferred, *macte animo iuvenis*! The insertion of the apostrophe, a favourite stylistic device in the catalogue, into his exposition to Antigone is typical of the lively character of Phorbas' speech.

medios parat ire per enses: both *medios . . . per enses* and the 'naked breast' (below), evoking Amphion's patriotism, will be applied to Jocasta in 481 and 487 in imitation of Sen. *Phoen.* 405.

281 nudaque pro caris opponere pectora muris: fighting without a breast-plate is a sure sign of audacity; cf. *Aen.* 11.642 f. *Herminium, nudo cui vertice fulva / caesaries, nudique umeri* and see note on 311 f. For the poetic use of *pectora* of a single person cf. *Aen.* 12.541, *Th.* 6.572; K.-St. I, 84 b. The 'Golden Line' is used as a stylistic device to close the description of Amphion's troops.

282–89 The fourth contingent, taking up the central part of the catalogue, comes from the country round Mt. Helicon. The passage

is in fact a eulogy on the power and nobility of poetic art. Significantly Mt. Helicon and the streams Permessus and Olmius, not in Homer's catalogue, are taken from the prooemium to Hesiod's *Theogony*, quoted below, where the Muses are described as bathing in the streams and dancing and singing on Helicon by night. The epithet *canorus* (283) is often closely associated with poetry; *bellorum resides* is most appropriate to these descendants of the Muses' land. Finally, the comparison of the soldiers' melodious song to that of migrating swans (285–87) happily combines the idea of the destructive violence of war, which is inherited from literary tradition, with that of poetic beauty. See further comm. below.

The extensive use of apostrophe enhances the tone of Phorbas' speech, marking the emotional climax of the first part of his account; this device is repeated at the end of his exposition, lines 340–58.

282 Heliconia turba: for the (poetic) use of the adj. cf. Catul. 61.1, *Th.* 7.631, *Silv.* 5.3.91. Helicon, not mentioned in Homer's catalogue, first occurs as the seat of the Muses in Hes. *Op.* 639 and *Th.* 5 ff. The latter passage is the source of 282-84: καί τε λοεσσάμεναι τέρενα χρόα Περμησσοῖο / ἢ Ἵππου κρήνης ἢ Ὀλμειοῦ ζαθέοιο / ἀκροτάτῳ Ἑλικῶνι χοροὺς ἐνεποιήσαντο. In *Silv.* 5.3.91 *doctique cohors Heliconia Phoebi* the reference is to poets. Lactantius would have our phrase too refer to the poets coming to the aid of Thebes, an interpretation justly rejected by Barth.

282 f. venitis / addere rebus opem: for the use of the final infinitive after verbs indicating movement see 177 n. For 'addo' = 'to add (troops) as support' cf. Caes. *Gal.* 7.70.3; the phrase is reminiscent of Verg. *G.* 3.290 *addere rebus honorem.* For the quasi-concrete use of sg. 'ops' indicating military strength, troops, cf. *Aen.* 8.685 *ope barbarica variisque Antonius armis* (imitating Enn. *Scen.* 89 J.).

283 f. tuque, o Permesse, canoris / et felix Olmie vadis: I follow Hill's punctuation. *Olmie* (Gronov.) for MSS *hormie.* The streams Permessus and Olmius, rising on Mt. Helicon, are borrowed from Hesiod. *Th.* 5 ff. (quoted above). The Permessus is associated with poetry in Call. *frg.* 2a, 20 (Pf. Add. II), Verg. *Ecl.* 6.64 *errantem Permessi ad flumina Gallum,* Prop. 2.10.25 f. *nondum etiam Ascraeos norunt mea carmina fontes, / sed modo Permessi flumine lavit Amor,* Mart. 1.76.11, 8.70.3; see Wimmel (1960: 227). The *Olmius* is rarely mentioned, perhaps in Sen. *Oed.* 285 (see Zwierlein 1986: 235) *gelidumque . . . amnis Olmii vadum.*

For 'vadum' = water cf. also *Aen.* 7.242. Note the postposition of *et* at the beginning of the line. For 'felix' with abl. cf. *Aen.* 6.784, 11.159, Ov. *Met.* 7.799, *Th.* 4.287; TLL s.v. 445,12 f. The epithet 'canorus' is applied to water by Gell. *N.A.* 1.2.2 *aquis undique canoris*; it is applied to poetry in Hor. *Ep.* 2.2.76, *Ars* 322, and is more generally associated with poetic art in *Aen.* 7.700 f. (swans) *longa canoros / dant per colla modos*, *Silv.* 1.2.3 f. *canoro / demigrant Helicone deae*, 5.3.80 f. *canora ... olor*. Both streams are called 'melodious' as bathing-places of the Muses; cf. *Silv.* 1.2.6 *et de Pieriis vocalem fontibus undam.*

284 f. armastis alumnos / bellorum resides: 'reses' with gen. of respect only here; cf. line 83 *resides in proelia Graios*. For 'alumnus' cf. Cic. *Ver.* 5.169, *Aen.* 6.877, V.Fl. 8.219. The phrase is a concise imitation of *Aen.* 7.693 f. (of Messapus' troops) *iam pridem resides populos desuetaque bello / agmina*. Vergil's passage also provided Statius with the simile 286 f. The oxymoron *armastis ... bellorum resides* emphasizes the natural opposition between poetry and war, which is a common theme in Latin elegy.

285 f. patriis concentibus audis / exultare gregem: 'exult in strains worthy of their home' (Mozley); more likely 'entonner les hymnes de leur patrie' (Lesueur), for which cf. Verg. *G.* 2.393 f., where *carminibus patriis* = *versibus incomptis* (*ibid.* 386)., *Arg.* 6.512 f. *victores patrium contra paeana Geloni / congeminant.* Just as the leaders previously mentioned could be identified by means of their *insignia* (255 f., 262 f., 278 f.), the origin of these soldiers, being protégés of the Muses, is shown by their melodious song. 'Concentus', which is used especially of birds, prepares the way for the comparison which immediately follows; cf. V.Fl. 6.165 ff. *aethera quantus / tunc lituum concentus adit lymphataque miscet / milia*, preceded by a casual reference to the famous Homeric bird-simile (see below), *aut is apud fluvios volucrum canor* (*clamor* V). The soldiers' behaviour in *Aen.* 7.698, also preceding the bird-simile, is much more restrained, *ibant aequati numero regemque canebant*; cf. the singing Corallians in *Arg.* 6.92–94 (*duces et prisca suorum / facta canunt*).

286 f. The comparison of the exultant soldiers' song to the sound of swans, which enjoys a long and complex literary tradition, traces its origin to two similes in Homer. (a) In *Il.* 2.459 ff. the many different races of the Greek army are compared to those of birds on the borders of Asian Cayster, both in *number*, and, less important, in *sound*, ὥς τ' ὀρνίθων ... ἔθνεα πολλά, χηνῶν, ἢ γεράνων, ἢ κύκνων δουλιχοδείρων,

imitated in Verg. *G.* 1.383 f. and *Aen.* 7.699 ff. (see below). (b) In *Il.* 3.2 ff. the *noise* of the Trojans moving to battle is compared to that of cranes leaving for the South bringing death to the Pygmies. The former simile is adapted by Apollonius Rhodius who likens the wailing of maidens to the song of swans on the bank of the Pactolus, 4.1300 ff. ἢ ὅτε καλὰ νάοντος ἐπ' ὀφρύσι Πακτωλοῖο / κύκνοι κινήσουσι ἑὸν μέλος, ἀμφὶ δὲ λειμὼν / ἑρσήεις βρέμεται ποταμοῖό τε καλὰ ῥέεθρα. In *Aen.* 6.310 ff., illustrating the number of the dead massing for their last journey, Vergil combines the *numbers* of *Il.* 2.459 ff. with the motif of the migration of birds from *Il.* 3.2 ff., *aut ad terram gurgite ab alto / quam multae glomerantur aves, ubi frigidus annus / trans pontum fugat* (= *Il.* 3.4) *et terris inmittit apricis.* In *Aen.* 10.264 ff. Vergil, illustrating the Trojans' shout of joy at Aeneas' return, again imitates the cry of migrating birds in *Il.* 3.2 ff., *quales sub nubibus atris / Strymoniae dant signa grues atque aethera tranant / cum sonitu, fugiuntque Notos clamore secundo*; as in Homer, Vergil's cranes are flying from North to South (Austin on *Aen.* 6.310, Harrison on 10.266). The theme of the *Strymoniae grues* is alluded to by Lucan in his catalogue 3.199 f. *deseritur Strymon tepido committere Nilo / Bistonias consuetus aves*, implicitly comparing the marching Strymonian soldiers to the migrating birds, 5.711–16, 7.832–34. Cf. also Sen. *Oed.* 604 f., a close imitation of *Aen.* 6.310 f.

In *Th.* 5.11–16, illustrating the march of the Argives both visually and from a psychological point of view, Statius added a striking novelty to the history of the Homeric bird-similes; the *rauca agmina* are on their way home and soon it will be their delight to spend the summer on naked Haemus, *iam Borean imbresque pati, iam nare solutis / amnibus et nudo iuvat aestivare sub Haemo* (15 f.). This joyous return to Thrace is probably original (see v. Moisy 1971: 68 f.), unless one takes *Notos* in *Aen.* 10.266 as the warm south winds which tempt the cranes northwards (so Jahn, Page). More likely the 'return' is triggered by *Aen.* 7.700 *sese e pastu referunt.*

In the simile under discussion, the same notion of the birds' happy return from the south, in springtime, is necessary for a correct understanding of the point of comparison, the cheerful song of birds and soldiers. This notion must be inferred from the clause *cum pallida cedit bruma* and the problematic phrase *deducunt Strymona* (see below). For the swans' return cf. further *Th.* 3.526. Statius' substitution of swans for Homer's cranes, shifting the point of comparison to melodious singing, is directly imitated from *Aen.* 7.698 ff., which is the main source of the simile; in this section of Vergil's catalogue, imitating

Il. 2.459 ff., the singing of Messapus' soldiers is compared to that of swans returning (not in Homer) from feeding at the Cayster, *regemque canebant / ceu quondam nivei liquida inter nubila cycni / cum sese e pastu referunt et longa canoros / dant per colla modos.*

The idea of singing swans was encouraged by the bird's connection with Apollo and the Muses; cf. Eur. *IT* 1104 f., Call. *Del.* 4.249–52. Hence poets are often compared to swans; see Nisbet-Hubbard on Hor. *Carm.* 2.20.10 ff., RE s.v. *Schwan* II A,789. The idea that swans sing melodiously before their death (e.g. Aesch. *Ag.* 1444, Pl. *Phaedo* 84 e–f, Cic. *Tusc.* 1.73, Ov. *Her.* 7.1 ff., *Silv.* 5.3.80 f.), plays an important role at a deeper, symbolic level; in sharp contrast with the themes of music and spring, it foreshadows the impending death of these singing soldiers from the home-land of the Muses. The ironical contrast between the swans' home-coming and the soldiers' going to war, both here and *Th.* 5.11 ff., contributes to this gloomy prospect; cf. 140 n.

This simile serves as a structural counterpart to that in *Th.* 5.11 ff., which illustrates the march of the Argives. The repetition is in itself an imitation of Homer and Vergil, who also applied the same simile to both armies. For this structural use of comparisons see also introductory note to 90–144.

286 f. quales, cum pallida cedit / bruma: *bruma* in the sense of 'winter', first used in Lucr. 5.746 f. *bruma nives adfert pigrumque rigorem / reddit hiemps*, is mainly poetic. For 'cedo' applied to periods of time which 'come to an end' cf. Ov. *Fast.* 3.235 *quid, quod hiems adoperta gelu tunc denique cedit.* 'Pallidus' is also associated with the paleness of (winter) cold in *Silv.* 5.1.128 f. *pallida Rheni / frigora.*

287 renidentem deducunt Strymona cygni: *renidentem* is correctly explained by Lactantius as 'splendentem nive deposita'; cf. *Silv.* 4.5.7 f. *iam pontus ac tellus renident / in Zephyros Aquilone fracto* (at the beginning of spring). The epithet visually contrasts the resplendent, bright aspect of spring with preceding *pallida.* Cf. also *Th.* 5.15 f. *nare solutis / amnibus.* No satisfactory explanation has been given of *deducunt Strymona* and the grammatical status of *quales* (subj. or obj.?) is problematic. Imhof's 'auf Strymons azurenen Wellen sich wiegen' does not find support in the Latin; Traglia-Aricò leave the phrase untranslated. Mozley takes the verb as construed with two objects, *quales* and *Strymona,* the phrase 'concentus deducere' being equivalent to 'cantare', 'such strains as (...) the swans uplift in praise of smiling Strymon', an

attractive, though unsupported, interpretation; his similar interpretation of *Th.* 10.504 *gurges cantatus olori* is refuted by Williams ad loc. Bindewald and TLL s.v. 273,81 ff. ('de comitatu') take *quales* as subject of *deducunt*, 'So schwimmen hinab auf des Strymon / Glitzernder Flut', but what about the point of comparison?

In my opinion *quales* is subj., the verb is used in the sense of 'tell the story of, sing of' (OLD s.v. 4b, TLL s.v. 282,55 ff.) and is construed with *Strymona* as object; cf. *Ach.* 1.7 *tota iuvenem* (sc. Achilles) *deducere Troia*, the person being substituted for his deeds (see Dilke ad loc.). For this use of *qualis* introducing a comparison see Mulder on *Th.* 2.81; *Aen.* 10.264 f. may have served as model, *quales* . . . / *Strymoniae dant signa grues* . . . This interpretation may find support in *Aen.* 7.698 f., Statius' main source for the simile, *regemque canebant: / ceu . . . cycni.* In Vergil's only parallel to *patriis concentibus*, moreover, the content of the song is also expressed, G. 2.393 f. *rite suum Baccho dicemus honorem / carminibus patriis;* cf. Valerius' imitation *rite duces et prisca suorum facta / canunt* (6.93f.). The choice of 'deduco' may be explained by Ov. *Met.* 1.4 *ad mea perpetuum deducite tempora carmen*, part of which is certainly quoted in 289. The many allusions to poetry in this paragraph may serve to corroborate this interpretation of the verb as referring to poetry/ song. A striking parallel to my interpretation would be provided by Ap. Rh. 4.1300 f. ἢ ὅτε . . . / κύκνοι † κινήσουσιν ἑὸν μέλος, but there the MSS reading is discredited 'bis zum Erweis des Gegenteils' (Fränkel ad loc.).

288 ite alacres: for alacres 'enthusiastic, keen' with regard to warfare cf. *Aen.* 10.729, 12.337, *Th.* 1.425 f. *sic alacres odio* (. . .) *incurrunt*, 12.648 *ite alacres tantaeque, precor, confidite causae.*

288 f. numquam vestri morientur honores, / bellaque perpetuo memorabunt carmine Musae: these lines recall the invocations of the Muses by Homer and Vergil, entreating to be allowed to share in the fruits of their knowledge and memory, *Il.* 2.485 f. ὑμεῖς γὰρ θεαί ἐστε πάρεστέ τε ἴστε τε πάντα, *Aen.* 7.645 *et meministis enim, divae, et memorare potestis.* Statius combines this theme with a promise of eternal glory: the war will always be remembered in (his) poetry. The use of *perpetuo carmine* as a literary term for 'epic poetry' (for which cf. Call. *Aet.* I 3 ἓν ἄεισμα διηνεκὲς, Hor. *Carm.* 1.7.5 f. *Palladis urbem / carmine perpetuo celebrare*, Ov. *Met.* 1.4 with Bömer's note), is ingeniously combined with the notion of 'lasting, permanent', for which *Th.* 7.99 and *Silv.* 4.3.83 f. *meaeque / victor perpetuus legere ripae* may be compared.

The content of these words is very similar to *Aen.* 9.446 f. *fortunati ambo! si quid mea carmina possunt, / nulla dies umquam memori vos eximet aevo*; cf. *Th.* 10.445 ff.

The repetition of the apostrophe and the content of 288 f., dealing with death and eternal fame, both serve to mark the end of the paragraph.

290–308 Antigone interrupts Phorbas' exposition to enquire about the identity of two warriors whom she supposes to be brothers (290–93). Phorbas explains that they are father and son (294–304) and briefly identifies the soldiers who follow them (305–308).

Vessey (1973: 207) rightly points out that the two men 'serve as a double symbol, – both of fraternal concord and of paternal love, contrasting with the family they have come to fight', as is explicitly stated in 293; see further note on 291–93. Father and son are mentioned again in *Th.* 11.32 ff.

The story of father and son being of almost the same age is a clever, though slightly bizarre, variation on the traditional epic *topos* of the (un) likeness of twins: Hom. *Il.* 5.548 ff., 6.21 ff., *Aen.* 10.390 ff., Luc. 3.603 ff., V.Fl. 1.366 ff., *Th.* 9.292 ff., Sil. 2.636 ff.; see Voeten 11.

290 dixerat, et . . . interfata loquenti: from the use of the plpf. it appears that Phorbas is not interrupted by Antigone, but has finished his description before she speaks. This use of 'interfari' = 'speak between parts of another's speech' is comparable only with *Th.* 2.188 f. *sic interfatus et alter / subicit,* where see Mulder's note; TLL s.v. 2196,40 ff. Cf. further *Aen.* 7.212 *dixerat, et dicta . . . sic voce secutus, Ach.* 1.784 *dixerat, et sollers arrepto tempore Ulixes . . .* For the use of *dixerat* in Roman epic see Lundström (1971: 24–29). Antigone's question relieves the monotony of Phorbas' exposition in a dramatically effective way; the same device is used in Anchises' vision of Roman history in *Aen.* 6.860 ff.

291–93 These lines deliberately recall the celebrated description of Caesar and Pompey in *Aen.* 6.826 ff. *illae autem, paribus quas fulgere cernis in armis, / concordes animae nunc . . .*, where *paribus in armis* refers both to their natural concord and to the civil war. For this connotation in *paria arma* cf. also Verg. *G.* 1.489 f., Luc. 1.7. This allusion to Vergil's 'Heldenschau' may serve to emphasize the contrast between the *concordia* of these supposed brothers and the civil strife between Antigone's own brothers.

292 f. sic certe paria arma viris, sic . . . / . . . aequus apex: explains her preceding supposition about the relationship between these two men; *sic* is either to be taken both with *paria* (sc. *sunt*) and *aequus exit*, 'to such an extent' (LHS 64, OLD s.v. 12), or as motivating the preceding statement, for which cf. V.Fl. 5.362 *sic cuncta simillima Phrixo.* The whole clause is qualified by the restrictive force of *certe.* For *paria arma* cf. V. Fl. 5.600, where the sense is different.

exit in auras: reminiscent of Lucr. 6.885 f. *ignis* (. . .) *exireque in auras.* For 'exire' = 'extend upwards' of fixed objects (OLD s.v. 10) cf. Sil. 14.300 f. *turris multiplici surgens ad sidera tecto / exibat.*

293 utinam haec concordia nostris! sc. *fratribus.* For the theme of fraternal strife see Venini on 11.132 f.

294 f. errore videndi / falleris: the same pleonasm occurs in Cic. *Rep.* 3.47 *errore quodam fallimur ita disputando*; cf. also *Aen.* 3.181 *deceptum errore locorum.*

295 nam decipit aetas: i.e. their actual age suggests that they are brothers, rather than father and son.

296 f. sed aevi / confudere modos: the phrase *aevi modos* is both rare and obscure. Mozley is probably right in taking it as 'the fashions of age'; he gives a similar interpretation of *Ach.* 1.176 (Achilles and Patroclus) *par studiis aevique modis*: 'well matched in the pursuits and ways of youth'. In *Silv.* 1.4.124 *nemo modum transmissi computet aevi*, the phrase means 'mortal span'. In TLL s.v. *modus* these three passages fall under the heading of 'de temporis spatiis' (1257,10 ff.); however, this interpretation would make our phrase equivalent to *miscuit annos* in 302. In *Th.* 11.34 f. it is stated explicitly that the son is, in deeds, older than his years and is on a par with his youthful father.

297 f. puerum Lapithaona nymphe / Dercetis: many editors have preferred the reading *Lapithonia*, qualifying *nymphe*, on the false assumption that it is Eurymedon who is mentioned as being the father of Alatreus in *Th.* 11.32 f. Legras (1905: 90, n. 2) ascribes this 'choquante contradiction' to the 'négligence habituelle' of the poet. Moerner (1890: 18 f.) rightly rejects this interpretation of 11.32 f., pointing out that the name of the father, Lapithaon, is omitted there; see also Hill ad loc. The story of Lapithaon's seduction by the nymph Dercetis seems to have been invented by Statius. Note the corresponding arrangement

of subj./obj.: *puerum L. / nymphe D. / expertem . . . ignibus / inproba conubii.* The grecism *nymphe* is used only here in Statius, contributing to the Greek flavour of the lines; *nympha* occurs 14 times. In Ovid both forms are used, the choice depending on metrical necessity.

298 expertem thalami: imitates *Aen.* 4.550 f. *non licuit thalami expertem . . . vitam / degere.* Both Lapithaon and Dercetis are described in words reminiscent of Dido's fatal passion; see also 299 n. The phrase is also imitated in Claud. *Laud. Ser.* 119; cf. further Hor. *Carm.* 3.11.11 below, *Th.* 10.62 *expers conubii.*

298 f. crudumque maritis / ignibus: 'crudus' in the sense of 'immaturus' (TLL s.v. 1235,65 f.) first occurs in Cic. *Cato* 71. It is first applied to living creatures in Hor. *Carm.* 3.11.11 f. (*equa*) *nuptiarum expers et adhuc protervo / cruda marito,* which is the source Statius has in mind; cf. also Mart. 8.64.11 *cruda viro puella.* The use of 'ignis' in the erotic sense 'fire of love' is not recorded before Catul. 35.15; cf. *Aen.* 1.660, *Th.* 5.194, *Ach.* 1.636. The adjectival use of 'maritus' (= 'conjugal') is mainly poetic; cf. for instance Hor. *Saec.* 20, *Th.* 12.534 f. *patiensque mariti / foederis.*

299 ante diem cupido violavit amore: another humorous allusion to Dido in *Aen.* 4.697 *sed misera ante diem subitoque accensa furore,* where *ante diem* = 'prematurely' first occurs. Note the reversal of the traditional roles in courtship.

300 inproba conubii: 'in shameless lust of wedlock' (Mozley). Although the construction of 'improbus' with gen. cannot be paralleled, the genitive is easily enough decoded as a kind of gen. of description. Taking this as a unified phrase would provide a balancing and contrasting phrase for *expertem thalami.* As an alternative *conubii* may be taken as dependent on *cupido . . . amore.* The epithet is often applied to the relentless activities of Amor; cf. *Aen.* 4.412 *improbe Amor, quid non mortalia pectora cogis* with Pease's note. Of naughty nymphs also Sen. *Phaed.* 780, V.Fl. 4.26 (Korn). For 'conubium' of sexual union cf. Lucr. 3.776, Ov. *Am.* 2.7.21 (Adams 160 f.).

nec longum, et . . .: cf. Verg. *G.* 2.80 *nec longum tempus, et . . .*

301 f. primae genitorem in flore iuventae / consequitur: for 'flos' indicating the flower of one's youth cf. Ter. *Eu.* 319, Cic. *Cons. fr.* 2.75 *primo iam a flore iuventae,* which is the earliest occurrence of *iuventa*; cf. further *Aen.* 7.162 *primaevo flore iuventus,* V.Fl. 1.101 (St.'s

direct source), *Silv.* 1.2.276 f., 5.5.18 f. The reference is to the early age at which the son 'overtook' his father.

302 traxitque notas: 'took on his features'. The phrase is unique, Ov. *Fast.* 1.596 *ille Numantina traxit ab urbe notam* having a different sense. 'Traho' is often used in the context of metamorphosis, for instance Ov. *Met.* 1.411 f. *saxa . . . faciem traxere virorum*, 3.399; its use here is best compared with *Priap.* 36.3 *trahit figuram virginis tener Bacchus.*

302 miscuit annos: for 'misceo' = 'confound', so as to make indistinguishable, cf. Sen. *Ag.* 473 f. *caligo . . . fretum / caelumque miscet.*

303 fratres mentito nomine: 'in the false name of brothers'. For the passive sense of 'mentitus' = 'fictus' cf. *Aen.* 4.222 (*tela*), Ov. *Met.* 5.326, 10.439 *nomine mentito veros exponit amores*, Apul. *Met.* 5.26 *mariti mentito nomine* (TLL s.v. 782,1 ff.).

304 plus pater: cf. *Th.* 11.36 f. (of the same pair) *felices ambo, sed fortunatior ille, / quem genuisse iuvat.*

hunc olim iuvat et ventura senectus: Barth's VS and Amar-Lemaire mistakenly take *hunc* as referring to the son, who is thus assumed to be glad that he will not outlive his father. Mozley's translation 'for the past has brought him pleasure as well as the years to come', taking *iuvat* to be used first impersonally and then with *senectus* as subject, is justly censured by Howard (1959: 126), who renders with 'He has for a long while delighted in old age, though actually it is yet to come'. Thus he takes the clause as expressing the paradox of Lapithaon's having enjoyed the delights appropriate to old age, though still youthful, namely his having a grown-up son. For *et* in the sense of *etiam* = 'even', he refers to *Aen.* 2.49 *timeo Danaos et dona ferentes*; cf. also Lucr. 6.7 f. *cuius et extincti* (. . .) *ad caelum gloria fertur*, OLD s.v. 6. In Watt's (1987) explanation, taking *olim* with *ventura* 'the prospect even of old age', *olim* is rather pointless; the passages he refers to, Mart. 6.3.4 (*cum seniore senex*) and *Consol. Liv.* 414 (*vivat nato cum sene mater anus*), merely exemplify the *topos* of old parents happily living to see their child grow old.

305 f. tercentum . . . totidemque in proelia . . . / exercent equites: for 'exerceo' in the rather loose sense 'to marshal' cf. *Aen.* 7.782 *exercebat equos curruque in bella ruebat.* The same indefinite large number, cf. *mille* in 254, is used in Vergil's enumerations in *Aen.* 7.275 and 10.182.

306 deseruisse feruntur: together with the emotive use of *colentes* (308) and the lingering repetition of the names of the towns (307 f.), *deseruisse* stresses the miseries of war, which forces people to leave their homes and their peaceful activities; cf. Luc. 3.199.

307 f. exilem Glisanta Coroniamque, feracem / . . . colentes: considerations of style are in favour of Hill's punctuation, with a comma after *feracem*, which provides *Coroniamque* with a balancing epithet and brings about a perfect chiasmus in the four-word hexameter. But 'colo' + abl. *messe, Baccho,* (so as to produce ?) seems extremely bold. On the other hand, the traditional punctuation requires *feracem* (also with *Glisanta* in 308) to be construed with abl. *messe, Baccho,* whereas it is normally followed by genitive or dative; for the latter cf. Verg. *G.* 2.222 *ferax oleo* (but see Mynor's note), *Aetna* 266 *fertilis haec segetique feracior, altera viti* and perhaps Ov. *Am.* 2.16.7 *terra ferax Cereri* [MSS *Cereris*] *multoque feracior uvis.* Perhaps St., like Nonius p. 500 M, took Vergil's *oleo* as abl. (Mynors ad loc.). MSS *colentes* denotes the previous occupation of these soldiers; 'colenti' (Ellis) and 'calentem' (Damsté 1909) spoil the meaning of the phrase. Moreover, the MSS reading echoes Homer's νέμοντο in Statius' source, *Il.* 2.503 f. οἵ τε Κορώνειαν . . . / . . . ἠδ' οἳ Γλίσαντα νέμοντο.

The epithet *exilem* is often interpreted as 'scant', which has, on occasion, led to the erroneous qualification of the town as 'eine kleine Ortschaft' (RE s.v. 1426); so for instance Mozley, Traglia-Aricò, Lesueur. In view of the antithesis in the next line, however, the epithet is best taken in its technical sense (= 'rarus', as opposed to 'densus'), indicating the loose character of soil; cf. Cic. *Agr.* 2.67 *solum tam exile et macrum est quod aratro perstringi non possit,* Col. 3.1.8, Luc. 3.204 (TLL s.v. 1482,8 ff.). This type of soil is most suitable for viticulture; see below. Coronia's soil is thus implicitly contrasted here with the 'looseness' of Glisas' earth and will be explained as 'densa' by the explicit contrast *messe* ~ *Baccho* below.

feracem / messe Coroniam, Baccho Glisanta colentes: the contrast between different qualities of soil and their particular capabilities, prepared by the use of *exilem* in the preceding line, is imitated from Verg. *G.* 2.228 f. *altera frumentis quoniam favet, altera Baccho, / densa magis Cereri, rarissima quaeque Lyaeo*; cf. also Theophr. *CP* 2.4.2 τὴν μὲν πίειραν ἀμείνω σιτοφόρον, τὴν δὲ λεπτοτέραν δενδροφόρον εἶναι. Vergil's lines were imitated before in *Aetna* 266 (above); cf. also Sen. *Her.F.* 697 *estne aliqua tellus Cereris aut Bacchi ferax?* In *Th.* 4.123 f. (catalogue

of the Argives), the limits of the soil's suitability are hinted at in a mythological form, *rura . . . Epidauria – dexter Iaccho / collis, at Hennaeae Cereri negat* –. Statius adorns his learned allusion to scientific soil-analysis with the chiastic repetition of the names of the towns, for which Homer's catalogue again provided the example: *Il.* 2.837 f. Ὑρτακίδης . . . Ἄσιος . . . / . . . Ἄσιος Ὑρτακίδης . . ., 870 f. Ἀμφίμαχος καὶ Νάστης . . . / Νάστης Ἀμφίμαχός τε; cf. also V.Fl. 6.144 ff. *Exomatae Torynique et . . . Satarchae; . . . Torynis . . . Satarchen, Exomatas . . .* This elegant use of epanalepsis together with the artistic distribution of adjectives and nouns in 307 conspicuously mark the end of this section.

309–42 Phorbas next describes the armour of Hypseus (309–314), the son of the river-god Asopos, who fought with Jupiter after the God abducted his daughter Aegina (315–30). The description of Hypseus' troops (331–42) provides an opportunity to tell the stories of Glaucus (335–37) and Narcissus (340–42). Hypseus is to play an important part in Book IX; he dies at the hands of Capaneus (9.540 ff.). His name, not in Homer or Vergil, occurs in Ov. *Met.* 5.98; see introductory note to 755–59.

The story of Asopos' struggle with Jupiter prepares the way for the heroic deeds of the son in Book IX and offers the chance to criticize the licentious behaviour of the gods (321 f.); Vessey's interpretation (1973: 208) of the symbolic value of the story as a double prefiguration of the death of Capaneus, himself the killer of Hypseus, is rather far-fetched.

309 sed potius . . . hunc aspice: cf. *Aen.* 6.788, also introducing a new section, *huc geminas nunc flecte acies, hanc aspice gentem.* For *hunc* see 255 n.

309 f. celsos umbrantem . . . late / Hypsea quadriiugos: note the 'Golden', concentric arrangement of attributes and nouns, carrying the clause over to the next line. 'Celsus' is often used of ships in the *Aeneid*; Lucan applies it to Caesar's triumphant chariot in 3.77. In *Th.* 4.214 and 8.563 it is used of a mounted horseman; cf. also 251. Together with *umbrantem* and *late* the epithet, applied to Hypseus' horses, enhances the loftiness of his stature. The hyperbole is similar to V.Fl. 6.233 ff. *equi porrecta per armos / et caput ingentem campis hostilibus umbram / fert abies*, *Th.*4.137 f. (of a horse) *umbraque immane volanti / implet agros.* For poetic 'umbrare' see Korn on V.Fl. 4.137 f. 'Quadriiugus' belongs to the poetic diction from Enn. *scen.* 79 J. onwards; the

substantival use of the plural first occurs in Ov. *Met.* 2.168 (cf. also *Th.* 12.533, Ach. 2.143, Sil. 4.439).

310 f. clipei septemplice tauro / laeva: sc. 'servatur'. For *tauro* used 'totum pro parte' for the bull's hide (Deipser 1881: 16) cf. *Aen.* 10.785 *intextum tauris opus,* perhaps imitating Homer's use of βόας αὔας for 'shields' in *Il.* 12.137; see also notes on 279 and 660 f.

Vergil coined the epithet 'semptemplex' and used it but once (as did Statius here) in *Aen.* 12.925 *clipei . . . septemplicis orbis,* imitated in Ov. *Met.* 13.2, V.Fl. 6.367. Statius improves on Vergil's phrase; by substituting *taurus* for *orbis* he comes much closer to the Homeric model which Vergil also had in mind, *Il.* 7.219 f. σάκος (. . .) ἑπταβόειον. Cf. further Ov. *Met.* 13.347 *gestasset laevă taurorum tergora septem.* For *laevă* cf. *Aen.* 3.563.

311 f. ter insuto servantur pectora ferro, pectora: *insuto ferro* is borrowed from *Aen.* 5.404 f. (*caestus*) *ingentia septem / terga boum plumbo insuto ferroque rigebant.* This reference may have given rise to the reading *servant ingentia* in ω; Gronovius and Amar-Lemaire read *servantem ingentia.* The reading *servantur pectora* (P) finds support in Servius' remark on *Aen.* 7.633, obviously quoting from memory, *apud maiores loricae pectora tantum tegebant. Statius: triplici servantur pectora ferro, pectora: nam tergo nullus metus.* Lactantius' explanation of the phrase, 'ut spem fugae eriperet pugnaturis', referring to Sall. *Jug.* 107.1, possibly goes back to a lost commentary on Sallust; see Van de Woestyne (1950: 161). The phrase *ter insuto ferro* refers to a coat of mail consisting of three layers of iron chain; cf. the 'trilex lorica' described in *Aen.* 3.467 *loricam consertam hamis auroque trilicem* and 7.639 f. *auroque trilicem / loricam induitur.* The extension from cloth-weaving to the mesh of chain armour in the use of *auro trilex* (see Fordyce on *Aen.* 7.639 f.) may have prompted the use of 'insuo' here: 'triply woven mail' (Mozley). Cf. also *Th.* 4.173 f. *spatiosaque pectora servat / nexilis innumero Chalybum subtemine thorax.*

The epanalepsis may be compared with *Aen.* 2.405 f. *tendens . . . lumina frustra, / lumina, nam . . .*

The sentence as a whole recalls Horace's paragon of *audacia* in *Carm.* 1.3.9 f. *illi robur et aes triplex / circa pectus erat*; cf. 251.

312 f. hasta vetustum / silvarum decus: the hyperbole of a tree serving as a spear for Hypseus is in accordance with his shading the horses in 309 f., but cf. 729 and 732 f. Barth draws a parallel with the description of Theseus in *Th.* 12.730 f. *ut vero . . . quercum*

Marathonida Theseus / extulit. The periphrasis is comparable with *Silv.* 5.1.151 *gloria silvarum pinus*, *Th.* 12.51 *lucorum gloria.*

313 f. emissae cui pervia . . . / armaque corporaque: for the second position of *cui* cf. for instance *Aen.* 8.564 *nascenti cui.* 'Pervius' in the sense of 'penetrable' first occurs in Ov. *Met.* 2.762 (*domus*) *non ulli pervia vento*; cf. further *ibid.* 12.483 *gladio loca pervia non sunt,* Luc. 2.310, 6.645, Sen. *Her.O.* 151 *nullis vulneribus pervia membra sunt*, *Th.* 4.420.

314 numquam manus inrita voti: cf. Ov. *Pont.* 3.4.89 *inrita votorum non sunt praesagia vatum*, *Th.* 11.511 f. *inrita voti / cuspis*, Sil. 12.51 (*incepti*); cf. further *Silv.* 1.2.62 *manuque levi numquam frustrata sagitta.* Phorbas' belief here will prove to be untrue in 731 ff.

315-29 The story of his father's rebellion against Jupiter, here illustrating Phorbas' high hopes of the son's behaviour in battle, will be referred to by Hypseus in his prayer 730 ff. The length of this digression within the catalogue is only comparable with Vergil's story of Hippolytus in *Aen.* 7.765 ff. (likewise introduced by *namque ferunt*), but the tone is distinctly Statian (e.g. disapproval of the god's sexual behaviour in 321 f.).

315 Asopos genuisse datur: 'dare' in the sense of 'to relate' is already found in Ter. *Hau.* 10 (cf. e.g. Verg. *Ecl.* 1.18); *datur* with nom. c. inf. = 'fertur' first occurs here and is restricted to poetry (cf. *Th.* 11.572, *Silv.* 3.3.80, Claud. *Rapt. Pros.* 3.337, TLL s.v. 1700,12 ff.). For the use of 'synonyms' to renew the (poetic) language see Vollmer on *Silv.* 3.2.134.

315 f. dignusque videri / tunc pater: i.e. in attacking Jupiter (below) Asopos is seen to be the worthy father of an heroic son. Cf. *Silv.* 3.5.108 f. *nonne haec amborum genetrix altrixque videri / digna?*

316 f. abreptis cum torrentissimus exit / pontibus: *cum* introducing the first example of Asopos' valour has iterative force. For 'exire' applied to a river overflowing its banks cf. Lucr. 5.341, Verg. *G.* 1.115 f., Luc. 10.216, *Th.* 3.673 f. *cum vagus in campos frustra prohibentibus exit / obicibus*, 4.119 below; TLL s.v. 1360,15 ff. The motif of a river carrying everything before it is frequently used in comparisons illustrating violent ardour, e.g. Hom. *Il.* 5.87 ff., *Aen.* 2.305 ff., Sil. 4.520 ff.; here it cleverly illustrates the ardour of the river-god himself. The form *torrentissimus* occurs only here and *Silv.* 3.1.52.

317 f. natae tumidus cum virginis ultor / flumina concussit: in contrast with the preceding line, *cum* introduces an action that took place only once. The ambiguous use of *tumidus* cleverly exploits the identification of the god with the river: Asopos is swollen both because of his anger and because, in his persona of river, he has lashed himself into a fury; cf. the use of *commotus* in *Aen.* 1.126, which is applicable both to Neptune and to the sea. Vergil did not disdain such play with the various levels of personification, cf. also his description of Atlas, giant and mountain (*Aen.* 4.246–51); the device is however especially favoured by mannerist poetry. Cf. Ov. *Met.* 11.621 (Somnus) *excussit tandem sibi se*, *Th.* 4.121, where *Iove* is both the cause of Inachus' anger and the rain by which the river is swollen. For our book see note on 65 f. and the descriptions of the dying Centaur in 639, of Apollo in 694 f., 700; see further *Silv.* 4.3.67 ff., Hollis on Ov. *Met.* 8.549.

318 flumina concussit generum indignata Tonantem: the use of *indignata*, an example of bold personification (Quint. *I.O.* 8.6.11), completes the identification of god and river. For this use of 'indignari' cf. Verg. *G.* 2.162 (*aequor*), *Aen.* 8.728 with Hardie (1986: 208 f.) Ov. *Met.* 11.491 (*freta*), Luc. 10.320, V.Fl. 1.9 (*oceanus*). Statius applies the verb to various inanimate objects: *cornua* (*Th.* 1.720), *stagna* (5.579), *campus* (7.692), *hiemps* (12.652), *procellae* (*Silv.* 3.2.71). For *Tonans* see note on 24 f. The choice of *generum*, euphemistically indicating the cause of Asopos' anger, is to be expected from Phorbas speaking to a maiden; cf. lines 298 (*thalami, maritis*) and 300 (*conubii*). Agenor's feelings in *Ach.* 2.74 f. are similar, *quaesiit Europen aspernatusque Tonantem est / ut generum*; cf. *Th.* 2.220 f. *indignatusque Tonantem Acrisius*, because of Danaë.

Köstlin's 'combussit' is uncalled for; 'concutio' is used similarly in Ov. *Met.* 7.200 f. (Medea) *concussaque sisto, stantia concutio cantu freta.*

319 namque ferunt raptam patriis Aeginan ab undis: *namque* before a consonant is quite frequently used in poetry from Lucretius onwards; see LHS 507. The line is quoted by Prisc. *G.L.* 2.287.15, illustrating the (rare) ending *-an* of the accusative form in Greek names; cf. also Ov. *Fast.* 4.477 (*Camerinan*), *Th.* 11.434 (*Lernan*), K.-Holzw. 433. The 'reporting' device *namque ferunt* is taken from *Aen.* 10.189, where see Harrison's note.

320 amplexu latuisse Iovis: Barth rightly points out that Aegina is not hiding herself, but is hidden in the embrace of Jupiter on the island Oenopis (Ov. *Met.* 7.472), or Oenone (Hdt. 8.46); for 'lateo' = 'be out of sight, invisible' cf. for instance *Aen.* 3.535 (*portus*) *ipse*

latet. Statius refers to the story of Aegina very succinctly. According to Apollod. *Bibl.* 3.12.6 her hiding-place was revealed to Asopos by Sisyphus at Corinth; Asopos was at last forced to relinquish his pursuit in the face of Jupiter's thunderbolts (see further note on 324 f.).

furit amnis: the prevailing state of mind in the *Thebaid*, the verb occurring no less than 45 times.

320 f. astris / infensus bellare parat: TLL s.v. *bellare* (1818,84 f.) takes *astris* as dependent on *infensus*, explaining *bellare* with 'sc. contra deos'. More probably *astris* should be taken ἀπὸ κοινοῦ with both *infensus* and *bellare*; the latter construction is confined to post-Augustan poetry and later Latin (cf. *Th.* 8.505 *magno bellare parenti* [i.e. Jupiter], 9.15.791, *Ach.* 1.96; Sil. 9.503, 16.564). The notion 'against the gods' is expressed by the metaphorical use of *astra* for *caelum* (cf. 327); see 124 n. The phraseology associates Asopos' struggle with the Gigantomachy; cf. Cic. *Cato* 5 *Gigantum modo bellare cum dis, Aetna* 51 f. *astra / provocat, infestus cunctos ad proelia divos provocat.* Cf. further Luc. 10.320 *astra lacessis* (of the Nile).

321 f. nondum ista licebant / nec superis: the parenthesis is explicative. Lactantius rightly has *ista* refer to the rape of young girls like Aegina; thus Phorbas expresses his approval of Asopos' opposition and his aversion to contemporary sexual morality. The thought reminds one of Byblis' self-indulgent words in Ov. *Met.* 9.554 f. *quid liceat, nescimus adhuc et cuncta licere / credimus et sequimur magnorum exempla deorum.* Cf. also the authorial comment on the gods' sexual behaviour in *Th.* 1.573 f. For the use of a plural pronoun as subject of 'liceo', first in Catul. 61.146, see Bömer on Ov. *Met.* 9.553 f. For *nec* = *ne . . . quidem* (OLD 2b) in Statius cf. *Silv.* 1.1.26, 2.2.56 f., 3.3.59; after another negative it occurs in Mart. 5.62.5, Apul. *Met.* 2.8 *Venus . . . placare non poterit nec Vulcano suo.*

322 stetit audaces effusus in iras: for passive 'effundi' = 'break out into some manifestation of feeling' (OLD s.v. 9) cf. Liv. 25.20.6 *milites . . . in tantam licentiam . . . effusos*, Petr. 18, V.Fl. 7.34. 'Audax' applied to emotions first occurs in Plin. *Nat.* 28.36 *spei . . . audacioris.* Statius especially likes the combination (TLL s.v. 1247,30 ff.), cf. for instance *Th.* 4.260, 6.393, 6.842. For *stetit* = 'stand up for combat' cf. *Aen.* 12.938 *stetit acer in armis, Th.* 2.596 *Briareus stetit aethera contra.* The sequence *stetit . . . conseruit . . . donec . . . cessit* rapidly describes the various stages of the battle which followed Asopos' pursuit of Jupiter; for the economy of narrative see on 324 f.

323 nec quem imploraret habebat: precisely because he is fighting Jupiter, on whom the gods themselves are wont to call for aid (so Lactantius); cf. *Aen.* 10.19 (Venus speaking to Jupiter) *namque aliud quid sit, quod iam implorare queamus* and Juno's desperate appeal to the Acheron in *Aen.* 7.311 f. Moreover, these words emphasize the god's audacity, no other god daring to oppose Jupiter's criminal behaviour. In *Th.* 7.24 Jupiter uses the verb of mankind calling to him for protection against Mars; cf. also 469.

324 f. donec vix tonitru submotus et igne trisulco / cessit: 'trisulcus' is first applied to lightning in Var. *Men.* 54; cf. *Th.* 1.565, 3.321, 5.571. The three-forked lightning is traditional in Latin literature; see Bömer on Ov. *Met.* 2.848 for further parallels and literature. *Submotus* should be taken in the sense 'drive off' (OLD s.v. 3) and refers with the utmost economy to Asopos breaking off his pursuit (see note on 320; cf. Call. *Del.* 77 f. ὁ δ'εἵπετο πολλὸν ὄπισθέ 'Ασωπὸς βαρύγουνος, ἐπεὶ πεπάλακτο κεραυνῷ). *Cessit* = 'withdrew'.

325 adhuc ripis animosus gurges anhelis: *animosus* = 'proud' (Mozley), rather than 'iratus' as TLL s.v. 89,16 f. suggests. Håkanson (1969: 68) correctly takes *ripis* as 'water', as in *Aen.* 9.105 *per pice torrentis . . . ripas, Th.* 7.430, *Silv.* 1.3.107, 2.3.17, 4.3.90; for other cases see Hillen 43. For 'anhelus' = 'calidus', not before Statius, cf. *Th.* 4.681, *Silv.* 3.2.102, Sil. 5.513, 13.564, 17.97. The abl. *ripis -is* is 'descriptive' or, more specifically, 'Abl. der Erscheinungsform'; see Hillen 42 f.

The 'steaming water' results directly from the heat of the thunderbolts; cf. *Th.* 11.17 *anhelantem caelesti sulpure campum*, further 4.109 (Achelous) *anhelantes aegrescunt pulvere ripae.* This mannered use of *ripae* elaborates on the identification of the river and the river-god. For *adhuc* cf. *etiamnum* 731.

326 f. fulmineum cinerem magnaeque insignia poenae / gaudet: 'the ashes caused by the lightning flash' is an extension of Lucr. 2.382 *fulmineus . . . ignis*, which is imitated in *Silv.* 5.1.68. This bold use of the adjective is comparable with *Th.* 10.424 *fulminei . . . Bacchi* and Auson. *Epist.* 23.19 (p. 274 Prete) *fulmineum Phaetonta.* Cf. *Giganteis favillis* 731. Mozley correctly (Hill *CR* 1985: 188) takes *cinerem, insignia* and *vapores* as objects of *efflare*; *-que* is explic. *Cinerem* probably refers to the 'coals' mentioned by Apollodorus in his very similar aetiological description in *Bibl.* 3.12.6 διὰ τοῦτο, μέχρι καὶ νῦν (cf. *adhuc* 325, *etiamnum* 731) ἐκ τῶν τούτου ῥείθρων ἄνθρακες φέρονται, as a result

of Jupiter's thunderbolts; so also Lactantius ad loc. The epexegetic clause *magnaeque insignia poenae* perhaps expresses Phorbas' respect for these 'marks of honour' gained by the river's justifiable opposition; see also on 321 f.

327 Aetnaeos in caelum efflare vapores: the phrase is taken from the description of the Chimaera on Turnus' helmet in *Aen.* 7.786 *Aetnaeos efflantem faucibus ignis*; cf. also the portrayal of Etna in Lucr. 6.681 f. *Aetnaeos* may be taken with Barth, Amar-Lemaire and OLD s.v. as 'resembling those of Etna', but more probably the epithet refers to the cause of these vapours, the thunderbolts forged by the Cyclopes in their smithy under Etna, improving on Vergil's phrase; cf. Prop. 3.17.21 *Aetnaeo fulmine*, Sil. 9.458 f. (*ensem*), *Th.* 11.68 (*ignes*) and *Giganteis* in 731.

Lines 325–27 recall Lucretius' description of the thunderbolt in *DRN* 6.220 f. *ictus et inusta vaporis signa* (~*magnaeque insignia poenae*) *notaeque gravis halantes sulpuris auras* (~ *Aetnaeos efflare vapores*).

328 talem . . . mirabimur Hypsea: for the anticipation of coming events see also 264 f., 339.

329 si modo placavit felix Aegina Tonantem: as in *Aen.* 6.784 *felix prole virum*, the epithet combines the notion of good fortune and fertility; cf. TLL s.v. 436,52 ff. Aegina gave birth to Aeacus on the island Oenone. For the possible revenge of gods upon one's descendants see also 258.

Tonantem: see on 318; the significant repetition frames the excursus on Hypseus' father.

330 f. Itonaeos et Alalcomenaea Minervae / agmina: Statius would appear to transfer the Thessalian town Iton, mentioned in Hom. *Il.* 2.696 and famous for its cult of Athena (Pausan. 1.13.2, Catul. 64.228), to Boeotian Iton between Alalcomene and Coronia (307) which was famous for its annual festival of military competition; see Hopkinson on Call. *Cer.* 74, Mulder on *Th.* 2.721. *Alalcomenaea Minervae* renders Hom. *Il.* 4.8 (= 5.908) Ἀλαλκομενηῒς Ἀθήνη; the adj. occurs only here.

331 quos Midea et quos uvida suggerit Arne: the line is borrowed from Hom. *Il.* 2.507 οἵ τε πολυστάφυλον Ἄρνην ἔχον, οἵ τε Μίδειαν. A town *Midea* is also mentioned in the catalogue *Th.* 4.45, being the home of some of Adrastus' troops. That there were two

towns of this name appears e.g. from Strabo 8.6.11, who preferred the form Μίδεα for the town in Argolis, Μίδεια for the Boeotian town; see Frazer on Apollod. *Bibl.* 2.4.6. Heinsius' *uvida* for MSS *vivida* (P) and *humida* (ω) is very attractive in view of Homer's πολυστάφυλον. The assumption, for the sake of argument, that Statius took advantage of poetic licence to derive *uvidus* from *uva*, whereas of course it stems from *uveo* and is synonymous with *umidus*, is supported by Horace's use of the epithet for people 'moistened with drinking', *Carm.* 2.19.18 (of Bacchus), 4.5.38 f. *dicimus integro / sicci mane die, dicimus uvidi*; cf. further Gel. 1.15.1 (of words). 'Suggero' is used of land supplying food, etc., in B. *Alex.* 3.1 (*omnium rerum apparatus*), Ov. *Met.* 15.81 f. (*divitias alimentaque mitia*), V.Fl. 3.7 (wine); only here is it used in the sense of 'supplying' men.

332 Aulida qui Graeanque serunt viridesque Plataeas: the line is concocted from Hom. *Il.* 2.496 Αὐλίδα πετρήεσσαν, 498 Γραῖάν and 504 οἵ τε Πλάταιαν ἔχον. The epithet *virides* ('verdant') is perhaps inspired by *Il.* 2.503 ποιήενθ' Ἁλίαρτον, but see the note on 274 f. Note the *variatio* in the verbs denoting 'inhabit' in these lines: *serunt* (332), *domant* (333), *habent* (334).

333 sulco Peteona domant: the town, near the road to Anthedon (Strabo 9.4.10, see 335), is mentioned, without epithet, in Hom. *Il.* 2.500. With *sulco* Statius boldly varies expressions such as *Aen.* 9.608 *rastris terram domat*, Luc. 2.430 f. *domitusque Sabello / vomere*, Sil. 8.369; *domant* again stresses the hostility of nature, which is a recurrent theme in the catalogue (see note on 274 f.).

333 f. refluumque meatu / Euripum: not in Homer's catalogue, but taken from Luc. 5.235 (see 370 n.). The phenomenon of the strait between Euboea and Boeotia changing the direction of its stream several times a day, was a much discussed issue in antiquity; cf. for instance Arist. *Meteor.* 366a, Strabo 9.2.8, Cic. *N.D.* 3.24, Plin. *Nat.* 2.219, Liv. 28.6.10. It is also a favourite theme in poetry: Aesch. *Ag.* 192 παλιρρόχθοις . . . τόποις, Soph. *Ant.* 1145, Eur. *I.T.* 6 f., Luc. 5.235 *cursum mutantibus undis*, Sen. *Her.O.* 779 f. The epithet 'refluus' is coined by Ovid in *Met.* 7.267, on the analogy of Homeric παλίρροος (*Od.* 5.430); cf. Luc. 4.428, Sil. 2.307 and, also of the Euripus, *Silv.* 1.3.32. For 'meatus' = 'journeying' cf. Lucr. 1.128 *solis lunaeque meatus*, *Aen.* 6.849, Luc. 9.453; it is applied to the branches of the Danube in Tac. *Ger.* 1.1.

334 qua noster: i.e. the Boeotian side of the strait. For *qua* = 'as far as' (OLD s.v. 4b) cf. Cic. *Mil.* 98, *Aen.* 7.100.

334 f. teque ultima tractu / Anthedon: the apostrophe is used, among other things, to mark the climax in the description of Hypseus' troops; the device, repeated in 340 ff., is a characteristic of catalogue-style, e.g. *Aen.* 7.733, 744. The phrase *ultima tractu*, i.e. as lying on the Euboic sea, renders Hom. *Il.* 2.508 'Ανθηδόνα τ' ἐσχατόωσαν ('on the borders'); only here is 'tractus' used of the geographical position of a town. For Glaucus' birthplace cf. *Silv.* 3.2.38 and below.

335 f. ubi gramineo de litore Glaucus / poscentes inrupit aquas: the story of Glaucus, who was deified after eating a miraculous herb, is recounted with extreme economy. The myth was a favourite in Hellenistic poetry and was related by the neoteric Cornificius (*fr.* 2 Morel), probably the source of Ov. *Met.* 13.898 ff.; see Roscher s.v. I 1679–80. The exotic and sentimental stories of Glaucus, Narcissus (340 f.) and especially Palaemon (97) seem to have appealed strongly to Statius; see Dewar's instructive note on 9.328 ff. Though *amoenitas* is lent to Phorbas' exposition (see Macr. *Sat.* 5.16.4), at a deeper, more symbolic level there appears to be no special connection with the metamorphosis of either Glaucus or Narcissus (340 ff.). The epithet 'gramineus', first in Cic. *Ver.* 2.4.125, summarizes the cause of Glaucus' transformation; it was after eating the magic herb that he leaped into the sea (cf. Ov. *Met.* 13.924, 936, 943, Auson. *Mos.* 277 f. *gramina gustatu postquam exitialia Circes / expertus*). For the poetic use of *poscentes* (sc. *eum*) cf. Prop. 2.1.11 *cum poscentis somnum declinat ocellos.* The water's fatal attraction, well known from psychology, inverts Ov. *Met.* 13.945 f. *sensi / alteriusque rapi naturae pectus amore.*

336 f. iam crine genisque / caerulus: cf. Ov. *Met.* 13.960 ff. *hanc ego tum primum viridi ferrugine barbam / caesariemque meam . . . / . . . et caerula bracchia vidi*, where the same semantic pun on *Glaucus / caeruleus* is employed.

337 mixtos expavit ab inguine pisces: according to Mozley *mixtos* is used in a pregnant sense for 'joined with and growing from'. The clue to a proper understanding of this mannered phrase is provided by Ov. *Fast.* 5.379 f. *Chiron / semivir et flavi corpore mixtus equi*; cf. *Th.* 11.406 *mixtisque iubas serpentibus augent.* For the meaning cf. Ov. *Met.* 13.915 *ultimaque excipiat quod tortilis inguina piscis,* 963 *cruraque pinnigero*

curvata novissima pisce. The sequel of Ovid's story is told in *Silv.* 3.2.36 ff. *subitis qui perdidit inguina monstris / Glaucus adhuc patriis quotiens adlabitur oris / litoream blanda feriens Anthedona cauda.* The phrasing reminds of Colaxes' birth in *Arg.* 6.52 *nec nymphae geminos exhorruit angues.*

For 'expavesco' see note on 485 f.

338–39 The description of these troops is reminiscent of the 'legio agrestis' in *Aen.* 7.686 ff. *pars maxima glandes / liventis plumbi spargit, pars spicula gestat / bina manu* and of Adrastus' troops in *Th.* 4.64 ff. *pars gaesa manu* (. . .) *teretes pars vertere fundas / adsueti vacuoque diem praecingere gyro.*

338 f. glandibus et torta zephyros incidere funda / cura: i.e. 'glandibus tortis fundā', by hendiadys; the more common expression occurs in Prop. 4.3.65 *plumbea cum tortae sparguntur pondera fundae* and Ov. *Met.* 4.709 f. *quantum Balearica torto / funda potest plumbo medii transmittere caeli.* Postgate's *incendere* for *incidere* (ω) and *incedere* (P) is superfluous; the phrase *zephyros incidere,* which occurs only here, adds new life to expressions such as *Aen.* 12.267 f. *auras / certa secat* and Sil. 1.357 (*falarica*) *sulcatum tremula secat aera flamma.* In cleaving the winds, the bullets exceed the velocity of Vergil's spear which merely split the air; cf. *Silv.* 3.1.155 f. *seu nubila disco / findere seu volucres Zephyros praecedere telo, Th.* 8.716. For the proverbial swiftness of the wind see for instance *Aen.* 5.319. For *zephyros* = 'winds' in general, 'species pro genere' (Deipser 1881: 16) cf. *Aen.* 10.103, *Th.*8.716. For *cura* with infinitive denoting 'eagerness, zeal for something' cf. Enn. *Ann.* 133 Sk., Verg. *G.* 1.52, Luc. 1.639, *Th.* 4.560 f., 5.75, 9.618.

339 Cydoneas anteibunt gaesa sagittas: 'gaesum', a long heavy javelin mentioned by Caes. *Gal.* 3.4.1 in connection with the Gauls, is adopted for epic by Vergil in *Aen.* 8.662; see Eden ad loc. Statius uses it in connection with Greeks also in *Th.* 4.64, and with Macedonians in *Ach.* 2.132. The epithet 'Cydoneus', derived from the Cretan town Cydonia, is poetically used for 'Cretan': cf. Verg. *Ecl.* 10.59 f. *Cydonia . . . / spicula,* Hor. *Carm.* 4.9.17 f. *Cydonio / . . . arcu, Th.* 4.269. Crete was famous for its arrows and archers; cf. also *Aen.* 12.858, Ov. *Met.* 8.22 with Bömer's note. Just as the missiles in the preceding words will be swifter than the winds, these spears will excel the finest arrows in the world. For the anticipation of future events see 328 n.

340-42 The succinct reference to the death and metamorphosis of the beautiful youth Narcissus adds to the sorrowful undertone of the catalogue. The myth is linked with that of Glaucus (335 ff.) in that both ended their lives as mortals because of the fatal fascination of water.

Statius follows the Boeotian version of the myth, according to which Narcissus was an inhabitant of *Thespiae*, at the foot of Helicon; cf. *Silv.* 2.7.16 and see Roscher s.v. III 1,10–12, Bömer on Ov. *Met.* 3.339–510. Note that each myth is dealt with at equal length: the two passages provide a balanced frame for the emotional climax of the description of Hypseus' troops.

The phrasing strongly reminds one of Hyacinthus in Ov. *Met.* 10.162 ff. *te quoque . . . posuisset in aethere Phoebus, / . . . si fata . . . dedissent. / . . . aeternus tamen es . . .* Cf. also *Arg.* 6.103 *te quoque . . .*

340 f. tu quoque praeclarum forma, Cephise, dedisses / Narcissum: the Boeotian river Cephisus, father of Narcissus, is taken from Hom *Il.* 5.22 (see on 348 f.) and is also mentioned by Lucan in his catalogue of the Boeotians (3.175). Cf. further Ov. *Met.* 3.19 *iam vada Cephisi Panopesque* (344) *evaserat arva*, where the two names first occur in Latin. Narcissus' extraordinary beauty is described in Ov. *Met.* 3.420 ff.

341 sed Thespiacis iam pallet in agris: for the paratactical construction cf. for instance *Aen.* 6.537; Con. Nettleship ad loc. point to the great frequency of this mode of speech in Homer. The adj., referring to the Boeotian town Thespiae, mentioned in Hom. *Il.* 2.498 and Plin. *Nat.* 4.25, first occurs in V.Fl. 1.92 f.; cf. also *Silv.* 2.7.16 with Van Dam. The phrase *pallet in agris* hints at both Narcissus' death (e.g. *Aen.* 8.709) and the transformation of his body, the latter being dealt with more explicitly in the next clause; cf. Ov. *Met.* 3.509 f. *nusquam corpus erat, croceum pro corpore florem / inveniunt foliis medium cingentibus albis. Pallet* denotes the yellowish colour of the flower; for its various epithets see Bömer on Ov. *Met.* 3.510.

342 trux puer: his inflexible attitude to love, for which cf. Ov. *Met.* 3.354 *dura superbia*, caused the whithering away of Echo to her eventual state. For this particular sense of the adj. cf. Sen. *Oed.* 479 *trucibus puellis* (i.e. the Amazons), *Ach.* 1.302 *trux puer et nullo temeratus pectora motu* (i.e. Achilles before falling in love with Deidamia).

orbata florem, pater, adluis unda: as in 318, the river-god is totally identified with his stream. Statius lends extra pathos to the myth by having the flower grow on the banks of his father (cf. Ov. *Met.* 3.502 *viridi . . . in herba*), rather than – as in other versions – in the fountain Donacon.

'Orbare', which never occurs in Vergil and only once each in Ovid, Lucan and Valerius Flaccus, is a favourite verb with Statius (11 times)

and Silius (6 times); cf. for instance *Th.* 10.708, 12.51, *Ach.* 1.631 *orbatus plangit mea funera Chiron.* For the ending of the hexameter cf. Verg. *G.* 2.158 *adluit infra, Silv.* 3.5.84 *adluit undis.*

343–58 This highly emotional section first mentions the soldiers from a number of Phocian towns (343–50), their armour (351–53), and their leader Iphitus (354 f.). His name brings to Phorbas' mind the tragic killing of Laius, of which he himself was a witness (355–58).

The section is heavily indebted to Homer's catalogue of the Phocians in *Il.* 2.517–26; if Cirrha = Homer's Krisa (see on 346 f.), 8 out of 11 geographical names are borrowed from Homer's list of 9 names. Improving on Homer St. takes advantage of the region's close associations with Apollo, so as to create a counterpart to the home of the Muses in 282–89. Even the most unusual length of the first sentence, consisting of 10 hexameters, and its syntactical structure, are in close imitation of this passage; see note on 344 ff.

The Corycian woodland and both peaks of Parnassus are taken from the Phocian section of Lucan's catalogue, 3.173 and 226. Only Lebadia (345) does not occur in these model-passages. In Homer the Phocian troops are commanded by Schedios and Epistrophos, who are υἱέες Ἰφίτου μεγαθύμου Ναυβολίδαο (*Il.* 2.518). Statius, in exact conformity with Homer's genealogy, makes Iphitus one of the commanders in the Theban war, which preceded the Trojan war by a generation.

Note the abundant use of melodious Greek names in 343–49 and the tendency towards alphabetical arrangement in 343 f. (*Phoebeas, Phocida, Panopes*) and, at the beginning of successive hexameters, 347–49 (*Cirrham, Corycium, Cephisi*); see Harrison on *Aen.* 10, p. 108 and my note on 369–71. The marked attention given to 'verbal music' is in harmony with the content; the warriors mentioned come from *Phocis sonora* (*Th.* 11.281).

343 f. quis tibi Phoebeas acies veteremque revolvat / Phocida? for 'revolvo' = 'relate' cf. *Aen.* 2.101 *sed quid ego haec . . . ingrata revolvo?, Silv.* 1.4.80 f. *quid geminos fasces . . . revolvam . . .*, Claud. *Stil.* 1.35; only here is the verb applied to present events. Note the enclosing alliteration *Phoebeas . . . Phocida.* The musical sentence echoes the first lines of the *Thebaid*: *fraternas acies . . . sontisque evolvere Thebas*, where *acies* has a different sense. The rhetorical question, expressing the impossibility of recounting everything in detail on account of the numbers involved, may be

compared with conventional expressions such as Hom. *Il.* 2.488–90; see further 452 n.

344 ff. Both the extraordinary length of this sentence (ten lines) and its syntactical structure closely imitate the Phocian section in Hom. *Il.* 2.517–26; *qui . . . qui . . . qui . . . vel qui . . .: omnibus . . .* render οἳ . . . οἵ τ' . . . οἵ τ' . . . οἵ τε . . . · τοῖς δ' . . .

344 qui Panopen, qui Daulida, qui Cyparisson: *Il.* 2.519 f. οἳ Κυπάρισσον ἔχον . . . / . . . καὶ Δαυλίδα καὶ Πανοπῆα. Panopeus is the capital of Phocis in the heroic age; in *Il.* 17.307 f. it is said to be the home of Schedios, one of Iphitus' sons (see below).

345 valles, Lebadia, tuas: the town is not mentioned in Homer, which probably explains Pausanias' statement (9.39.1) that it is identical to the Homeric *Midea* (mentioned in 331); cf. Plin. *Nat.* 4.7.25.

345 f. Hyampolin acri / subnixam scopulo: Hom. *Il.* 2.521 Ὑάμπολιν, without epithet. The phrase refers to the natural acropolis of the town, for which see Frazer, *Pausanias* V 442 f.; *acri scopulo* in fact may have been written by Statius as a 'calque' of ἀκρόπολις. For 'subnixus' = 'supported from beneath, resting on' (not 'nestles beneath', Mozley) cf. Cic. *Rep.* 6.21, *Aen.* 1.506, 3.402 *parva Philoctetae subnixa Petelia muro.* Lucan's *scopulosaque Cirrha* (3.172), imitating Homer's (Πυθῶνά τε) πετρήεσσαν (*Il.* 2.519), may have lingered in Statius' mind; see below.

346 f. Parnasson utrumque / aut Cirrham . . . Anemorianque supinant: contrary to reality Mt. Parnassus is often represented as having two peaks; cf. Soph. *Ant.* 1126, Eur. *Phoin.* 226 f., *Ba.* 307, Ov. *Met.* 2.221, *Th.* 1.62. The mountain, not mentioned in Homer's catalogue, is taken by Statius from Lucan's catalogue of the Phocians: 3.173 *Parnasusque iugo misit desertus utroque*; cf. further Sen. *Oed.* 227 *gemina Parnasi nivalis arx*, Luc. 5.72 *cardine Parnasus gemino*, Bömer on Ov. *Met.* 1.316. In *Th.* 1.62 Parnassus is also mentioned in connection with Cirrha, *stagna . . . Cirrhaea bicorni / interfusa iugo.* Cirrha, the port of Delphi, is also borrowed from Lucan's Phocian section, 3.172, quoted above. At the same time Statius seems to identify the town with Homers' Κρῖσαν . . . ζαθέην (*Il.* 2.520), as did *Pausanias* (10.37.5); for the distinction between Cirrha and Crisa, see Frazer, *Pausanias* V 458 f. For its relation to Apollo cf. *Th.* 3.474 f., 7.410 *Apollineae . . . Cirrhae*, 664, 779 *Cirrhaee*

pater, Silv. 5.3.4. *Anemorianque*: from Hom. *Il.* 2.521 Ἀνεμώρειαν.

The poetical use of *supinant* = 'turn up' (soil in ploughing) is imitated from Verg. *G.* 2.261 *ante supinatas aquiloni ostendere glaebas*; the literal sense occurs in Sen. *Ep.* 121.8, *Th.* 6.789, 8.394, 12.289 and Juv. 3.112. Statius seems rather fond of this rare verb; cf. *Th.* 3.414, 5.215, 525, 7.575, 9.870, 12.243.

348 Coryciumque nemus: refers to the area of the famous Corycian cave, which is dedicated to the nymphs, cf. Aesch. *Eum.* 22 f., Soph. *Ant.* 1127 f. and see Frazer, *Pausanias* V 399, Bömer on Ov. *Met.* 1.320. The region is not mentioned in Homer's catalogue. TLL *Onom.* s.v. is wrong in situating it here and *Silv.* 5.3.5 f. *Corycia quidquid modo Phoebus in umbra / . . . monstrabat* in Cilicia. In Luc. 3.226, probably Statius' source, the cave in Cilicia is referred to, *Coryciumque patens exesis rupibus antrum.*

348 f. propellentemque Lilaean / Cephisi glaciale caput: see note on 340 f. The phrase is a mannered elaboration on Hom. *Il.* 2.523 οἵ τε Λίλαιαν ἔχον πηγῇς ἔπι Κηφισοῖο. The use of *caput* denoting the 'source' of a river is traditional (cf. Pl. *Trin.* 940, Var. *L.* 5.29, Hor. *S.* 1.10.37 *Rheni luteum caput*); here however, through its personification of the source as the 'head' of the river-god Cephisus, the metaphor receives new life. For the (poetic) use of 'propello' cf. *Th.* 1.43 *hostilem propellens caedibus amnem, Silv.* 1.1.21 and its application to natural forces in Ov. *Her.* 21.42 (Boreas) and Luc. 3.1 (Auster). Ancient writers from Homer onward unanimously place the source of the Cephisus near Lilaea; see Frazer, *Pausanias* V 414 f.

349 f. quo suetus anhelam / ferre sitim Python: replacing *Il.* 2.519 Πυθῶνά τε πετρήεσσαν (= the later Delphi) with the serpent killed there by Apollo. The 'panting thirst' is borrowed from Lucr. 4.875. The adj. is a favourite with Statius in the sense of 'qui movet anhelitus' (TLL s.v. 67,61–74); cf. *Th.* 4.681 (*dies*), 9.222 (*cursus*) and comm. on 109 ff. The boldness of the phrase *ferre sitim* becomes clear if we compare more usual expressions in e.g. Liv. 4.39.7 *qua quemque in tenebris pavor tulit*; cf. also Ov. *Met.* 4.98 *depositura sitim.*

350 amnemque avertere ponto: a fine example of 'Papiniana magnidicentia' (Barth): Python's thirst deprives the sea of the river's water. For this sense of 'averto' = 'carry away, steal' (TLL s.v. 1321,65 ff.) cf. Pl. Men. 134 *averti praedam ab hostibus*, Catul. 64.5 *Colchis avertere pellem, Aen.* 8.208 and 110 n.

351 omnibus inmixtas cono super aspice laurus: in using the dative *omnibus* the syntactical structure of Homer's line is further imitated; see note on 344 f. In place of the usual crests, the Phocian helmets are decorated with bay-leaves, marking them out as warriors of Apollo; cf. *Silv.* 1.2.99, 4.8.19 and 279 n. The reading of Barth's 'optimus librorum', *intextas*, which is accepted by Bentley, may be considered the *lectio facilior.* It must be admitted, however, that the parallels in TLL s.v. 464,63 ff. for 'inmisceo', when used in a similar loose sense (*Ilias* 386, Ps. Quint. *decl.* 13.16), bring us no further. Apart from the obscure sense of *immixtas*, it is difficult to decide whether *super* should be taken as prepositional (Mozley), or adverbial. The latter interpretation is perhaps to be preferred on account of its similarity to *Aen.* 7.751 *fronde super galeam et felici comptus oliva*; cf. also *Aen.* 6.217. On this interpretation, *immixtas* is construed with *cono* and means that the bay is 'attached' to the upper part of the helmets; cf. the use of *mixtos* in 337.

352 armaque vel Tityon vel Delon habentia: their armour is decorated with items recalling Apollo's exploits: either Tityos, who attempted Leto's chastity, and Delos, the birthplace of Apollo, or the scenes of Tityos' violent death and the making fast of the island to the sea-bed.

352 f. vel quas / hic deus innumera laxavit caede pharetras: *laxavit* ω, all editors; *lassavit* (P) is defended by Jakobi (1988), who refers to the not uncommon confusion of – ss – and – x – (see Zwierlein 1986: 504) in e.g. *Th.* 10.290 and *Ach.* 1.429 where – ss – is correct. Yet no evidence of P's superiority in our line can be deduced from this; in *Th.* 9.682 (*lasso* ω, *laeso* P) and 879 (*laxata* ω, *lassata* P) the Puteaneus is wrong. As parallels to *lassavit pharetras* J. cites *Th.* 9.681 f. (*lasso arcu*) and *Ach.* 1.429 f. (*ferrum lassatur*), but the use of the verb with offensive weapons, etc. (e.g. *fulmen* Luc. 5.621, *aegide* V.Fl. 6.174), seems less strained than with our quiver. Moreover, Claud. *Cons. Olyb. et Prob.* 187 *lassato arcu* cannot serve as corroborative evidence for *lassavit* here, since Claudian imitates *Th.* 9.682. J.'s crucial argument is Ov. *Met.* 1.443 f., the direct source of Statius' phrase, (*Pythona*) *mille gravem telis exhausta paene pharetra / perdidit* (sc. Apollo), arguing that 'laxare', in contrast to 'lassare', cannot be used for Ovid's 'exhaurire' (as Barth thinks). But, as in Statius' imitation *Th.* 9.854 *sentit et exhaustas umero leviore pharetras*, Ovid uses 'exhaurire' = 'empty', not 'exhaust, weaken'; cf. *Th.* 4.156 *inexhaustis artantur tela pharetris.* Either St. replaces Ovid's

'emptying' the quiver with the idea of its being physically exhausted (= *lassavit*), or else *laxavit* = 'to rid of encumbrances' (OLD 2b), 'ease, lighten' (for which cf. *Ach.* 1.874 f. *pectus amictu*, *Th.* 3.412). If the latter is preferred, the nearest parallel to *laxavit caede* (= *sagitta caedem ferente*) is Sen. *Her.O.* 787 f. (*Hercules*) *pharetrā gravis / laxavit umeros.*

It is difficult to decide whether *quas hic* . . . *caede* refers to a specific occasion depicted, or should be taken as Phorbas' personal comment on the picture of the quiver. In my diss. (1983) I rejected both Mozley's assumption that the phrase refers to the killing of Python, on the ground that *hic* must refer to Thebes, not to Argos (cf. 1.562 ff., 9.681 f.), and Amar-Lemaire's reference to the slaying of Niobe's children, which would make *innumera* a case of extreme hyperbole. My suggestion that Phorbas refers to the pestilence which had recently ravaged Thebes is rejected by Jakobi *l.c.*, who assumes that St. replaced Ovid's Python in 1.443 f. with Niobe's children and justifies *innumera* as aiming at 'emphatische Wirkung'. I still cannot believe, however, that *innumera* refers to the killing of six (not fourteen, as J. thinks; cf. *Th.* 6.124 f.) children by Apollo. J. considers my reference to the pestilence as totally unfounded, and as implying a complete change of traditional myth. I disagree. The Theban plague is well known from tragedy: Soph. *OT* 27 ff. (ὁ πυρφόρος θεὸς . . . λοιμὸς ἔχθιστος), 167 f. ἀνάριθμα . . . / πήματα (= *innumera caede*?), 178 ὧν πόλις ἀνάριθμος ὄλλυται, Sen. *Oed.* 28–81 (caused by Titan, 40). This plague is not mentioned elsewhere in the *Thebaid*; its story seems to have been replaced by Apollo's pestilential revenge on Argos in the myth of Coroebus, 1.557–668, with references to Hom. *Il.* 43 ff., e.g. 629 f. *Parnassi residens arcu crudelis iniquo / pestifera arma iacit.* Hill (1989: 115) correctly states that this plague at Argos recalls the plague that was the starting point of Oedipus' downfall in Sophocles' *OT* As such a scene would be unlikely to appear on the shields of Thebes' allies, the words must be taken as Phorbas' comment. The mention of recent history could provide an excellent transition to the ultimate cause of the plague, namely the killing of Laius, which is spoken of in the next lines.

354–58 The problems in these lines may be summarized as follows: (a) the relevance of *nuper ademptus* (354); (b) the MSS readings *tenebam* (P) and *tenebat* (ω) (356); (c) the line of thought that brings Phorbas to the day Laius was killed. Roscher's account s.v. *Naubolos* 22,60 ff. (the Phocian king Naubolus received Laius hospitably while on his

way to Delphi, accompanied him on his journey and together with Laius was killed by Oedipus) is no more than an inference drawn from our somewhat obscure passage. *Nuper*, which might strike the young Antigone as odd when referring to an event sixteen years past, is perhaps acceptable coming from an old man; moreover, the adverb may indicate a considerable passage of time (see Pease on Cic. *ND* 2.126). Alternatively the reference is to a later, unspecified, point in time; Naubolus then lived for some time after Laius' death and did not accompany him to Delphi. Lactantius' suggestion that Naubolus acted as Laius' charioteer (*tenebat*) can hardly be reconciled with his being *hospes* in 356. The assumption that there is no connection between Laius' death and Naubolus light-heartedly driving (*tenebat*) his chariot in some far-away place (Helm 1909: 989 f.) is preposterous. Therefore *tenebam* should be preferred, Phorbas was Laius' charioteer and survived the murder; see on 245 f. Thus, Statius strays from the account given by Oedipus in Soph. *OT* 804–12, where the charioteer is struck first; see Kamerbeek ad loc. for the problems involved. In mentioning Iphitus, Phorbas recalls the hospitality which was offered to Laius and himself, whilst on their way to Delphi; the tragic murder took place shortly after this and so the killing of Laius intrudes itself upon his thoughts (so also Traglia-Aricò). Following this interpretation, the phrase *nuper ademptus* is a somewhat pathetic addition, lacking any relation to the events of that tragic day.

354 f. Iphitus asper agit, genitor cui . . . / Naubolus Hippasides: Iphitus, commander of the Phocian contingent, is not mentioned again in the *Thebaid*. His name and part of his genealogy are taken from Hom. *Il.* 2.518, where his sons also command Phocian soldiers; see note on 343–58. In V.Fl. 1.362 f. *Naubolides . . . / Iphitus* is one of the Argonauts; cf. Ap. Rh. 1.207 f. *Hippasides* is highly obscure. Hyginus records that some took the (Peloponnesian) Argonaut Iphitus to be the son of Hippasus (see Roscher s.v. 2665,41–57); in the *Iliad* there are no less than three different persons bearing the name Hippasus, none of whom is related to Iphitus.

For *asper* (Pς) = 'violent, savage' cf. Lucil. 1274 (Marx), Hor. *Carm.* 1.35.9, *Aen.* 7.647 (Mezentius); Hill tends to prefer *acer* (ω), referring to Ov. *Fast.* 3.93. The problems involved in *nuper ademptus* are dealt with below.

355 o mitissime Lai: cf. *Th.* 1.448 *rex o mitissime Achivum* (i.e. Adrastus).

356 f. adhuc currus securaque lora tenebam, / cum: *tenebat* (ω) is read by Amar-Lemaire and preferred by Helm (1909: 989 f.) and Klinnert (1973: 614); see above. *Adhuc* emphasizes the unexpectedness of the main action (*iacuit*); cf. Petr. 99.5 *adhuc loquebatur, cum crepuit ostium impulsum* and see K.-St. II, 338 ff.

357 f. tua... iacuit convulsa cruentis / ictibus... cervix! Laius is killed with a staff in Soph. *OT* 811 σκήπτρῳ τυπεὶς; so also Sen. *Oed.* 769 *nostri stipitis pulsu.* In *Phoen.* 106 f., however, Seneca prefers a sword as murder weapon, *notum nece / ensem paterna.* The latter version is followed by Statius in *Th.* 1.65 f. *secuique trementis / ora senis,* 2.9 f. *cognatis ictibus ensis / impius* and 4.631 *qui laeto fodit ense patrem.* It is therefore likely that here also the *ictus* are delivered by a sword, though TLL s.v. provides no parallel for this use of 'convello'. Statius may have thought of its use in e.g. Catul. 64.40 *non glaebam prono convellit vomere taurus.* Note the percussive alliterations in these lines, *cum... iacuit convulsa cruentis / ictibus... cervix.*

For *cervix* = 'the severed neck', i.e. head, cf. Luc. 8.674 *at postquam trunco cervix abscisa recessit,* Sil. 13.373. The phrase *cruentis ictibus* occurs only here; cf. Sen. *Ag.* 740 *morsus cruentos, Th.* 3.429 (*stimulis*), Juv. 10.316 f. (*verberibus*).

358 o utinam nostro cum sanguine: for *utinam* introducing a single word or phrase cf. Cic. *de Orat.* 2.361, *Th.* 12.549 f. *domus Argos erat regesque mariti, / non utinam et fortes, Ach.* 1.270, Tac. *Ann.* 1.58; K.-St. I, 184. For the hiatus in *o utinam* see note on 176 f.

The emotional apostrophe in 355 ff. marks the end of this part of Phorbas' exposition; a highly naturalistic pause follows, the old man being temporarily consumed with grief.

359–73 The memory of Laius' death temporarily prevents Phorbas from continuing his account. On his recovery he addresses Antigone affectionately (359–67). He then resumes his exposition, but breaks off again when the troops form up and Eteocles orders silence (368–73).

359 ff. The lines are closely modelled on Ov. *Met.* 11.417 ff. (Alcyone's reaction to Ceyx' decision to leave), *buxoque simillimus ora / pallor obit, lacrimisque genae maduere profusis / . . . / singultuque pias interrumpente querellas.*

359 dicenti maduere genae: Mulder on *Th.* 2.232 mistakenly takes *genae* here in the sense of 'eyes'. Unless the context forbids (e.g. *Th.* 2.232 *deiectaeque genas*), the noun always means 'cheek'; cf. Catul.

68.55 f. *tabescere lumina fletu / cessarent tristique imbre madere genae*, Ov. *Met.* 8.210, Luc. 2.36 f., Sen. *Ag.* 237, *Th.* 11.475.

359 f. vultumque per omnem / pallor iit: for 'ire per' = 'spread over' cf. *Aen.* 9.433 f. *pulchrosque per artus / it cruor*, *Th.* 1.493 f. *laetusque per artus / horror iit.*

360 f. vocisque repens singultus apertum / intercepit iter: for sing. *singultus* = 'the act of catching the breath in sobbing' (OLD) cf. Ov. *Tr.* 1.3.42 *singultu medios impediente sonos* (= *Epic. Drusi* 120), *Met.* 11.420 (above). For *vocis iter* cf. Lucr. 6.1148 *vocis via*, *Aen.* 7.533 f. *(vulnus) udae / vocis iter tenuemque inclusit sanguine vitam*; cf. also Ov. *Met.* 4.69 (Pyramis and Thisbe) *vocis fecistis iter*, referring to the crack in the wall, and V.Fl. 2.455 (= 'track of the voice'). For this concrete use of *iter* cf. further Cels. 4.1.12 *iter urinae.* The phrase *apertum intercepit iter* varies Vergil's *iter inclusit*, which in itself is a variation on more usual *interclusit* (Fordyce ad loc.); see further 749 n.

361 f. refovet frigentis amicum / pectus alumna senis: *frigentis* probably not the failing strength of the elderly Phorbas (so OLD s.v. 2a), for which cf. *Aen.* 5.396, but rather his feeling chill because of excessive emotion; cf. 368 and *Silv.* 3.2.51 f. *timido iam frigore pectus / labitur.* The verb is applied to the chill of death in *Aen.* 6.219, *Th.* 3.127, 11.600. Note the effective juxtaposition of *frigentis* and *refovet* = 'restore warmth to'. Cf. Ov. *Her.* 11.58 (Canace, nearly dying in childbirth) *pressa refovisti pectora nostra tuis.* The caring tenderness expressed in these lines (361–67) between the young girl and old Phorbas contrasts starkly with the unmitigated violence which precedes and follows.

362 redit atque exile profatur: *redit* sc. *ad se*, for which cf. Lucr. 4.1023. 'Exilis' ('faint'), is applied to the human voice in Plin. *Nat.* 11.269, Quint. 11.3.15; the neut. acc. form is used as adverb again in Prud. *Apoth.* 847 *(tibia) exile trahens (flamen) sonitus producit acutos* (TLL s.v. 1482,53 ff.).

363 o mihi sollicitum decus ac suprema voluptas: an elegant juxtaposition of the anxious concern and the delight children arouse in those who love them. For the latter cf. *Aen.* 8.581 (Euander addressing his son) *mea sola et sera voluptas*, Ov. *Met.* 6.500 (Pandion) *et mihi sollicito lenimen dulce senectae.* Cf. further Luc. 7.588 (the poet's apostrophe to Brutus) *o decus imperii, spes o suprema senatus*, *Th.* 3.295 (Mars addressing

Venus) *o mihi bellorum requies et sacra voluptas.* For 'sollicitus' = 'accompanied by anxiety' cf. Hor. *S.* 2.6.79 (*opes*), *Carm.* 1.14.17 *nuper -um ... mihi taedium,* Sen. *Phaed.* 518. 'Decus' of a person is also used in Sall. *Rep.* 2.13.1, Cic. *Poet.* 29.1, Verg. *G.* 2.40, *Aen.* 6.546, Luc. 7.588, *Th.* 1.22, 2.715. The use of *suprema* combines the notions 'chiefest' (Mozley) and 'last remaining', for which cf. *Aen.* 12.653 *Turne, in te suprema salus* and Luc. 7.588.

364 seras tibi demoror improbus umbras: *seras* = 'after the proper time', i.e. Phorbas has already outlived his allotted span and is claiming more than his due (*improbus*); cf. *Ciris* 314 *tene, o sola meae vivendi causa senectae* with 366 n. *Demoror* has the same connotation in *Aen.* 2.647 f. (Anchises) *iam pridem invisus divis et inutilis annos / demoror.*

365 fors eadem scelera et caedes ... avitas: *fors* is frequently used as an adverb in poetry; see K.-St. I, 812.5, TLL s.v. 1136,30 ff. Although he may have to see the same crimes repeated, viz. murder within this family (father by son, brother by brother), Phorbas wishes to prolong his life for the sake of Antigone.

366 te thalamis habilem integramque resignem: for this use of 'habilis' cf. Verg. *G.* 3.62 (dealing with the ideal age for bovine maternity) *cetera* (sc. *aetas*) *nec feturae habilis nec fortis aratris* and Hor. *Carm.* 3.19.24 *et vicina seni non habilis Lyco;* the phrase is echoed in Prud. *Symm.* 2.1080 *dum thalamis habilis tumuit vigor.* The metaphorical use of *resignem* is most likely drawn from book-keeping, 'transfer into an account'; cf. Festus p. 281.31 M. *resignare, antiqui pro rescribere ponebant.* For this problematic verb see Pease on *Aen.* 4.244 (Mercury) *dat somnos adimitque et lumina morte resignat.* The sentiments uttered here are similar to *Ciris* 316 f. (Barth) *cum premeret natura, mori me velle negavi, / ut tibi Corycio glomerarem flammea luto.* Lyne ad loc. refers to Call. *Hec.* fr. 284A (ed. Trypanis, Loeb) 8–9 ἠρνεόμην θανάτοιο πάλαι καλέοντος ἀκοῦσαι / μὴ μετὰ δὴν ἵνα καὶ σοὶ ἐπιρρήξαιμι χιτῶνα (the text is uncertain, see 350 Pf.); Lyne ad loc. thinks the connection with the Greek poet indirect.

Note the tragic irony: Antigone will be married to the grave. In Sophocles' *Antigone* the metaphor is made explicit in 804 f. ὅθ' ὁρῶ θάλαμον / τήνδ' Ἀντιγόνην ἀνύτουσαν, 891 ὦ τύμβος, ὦ νυμφεῖον; cf. also 945 f. ἐν τυμβήρει θαλάμῳ.

367 hoc satis, et fessum vita dimittite, Parcae: 'dimitto' is often used in the sense of 'discharge' (of soldiers, etc.); cf. *Aen.* 12.844 *fratris dimittere ab armis.* This notion is present here, life being considered

as a task to be completed. For *fessum* cf. *Aen.* 2.596 *fessum aetate parentem,* Ov. *Met.* 7.163 *fessusque senilibus annis,* Luc. 3.729, V.Fl. 1.474, *Silv.* 2.4.36.

368 sed dum labor iners: *labor* = 'to swoon'; cf. for instance *Aen.* 3.308 f. *calor ossa reliquit, / labitur, Silv.* 3.2.52. For the poetic preference for adjectives rather than adverbial forms see Priess (1909); Charisius (p. 185 Keil) deals with the avoidance of adverbial forms of adjectives in *-rs* and *-ns.*

368 f. quanti – nunc ecce reviso – / transabiere duces: for *ecce* in conjunction with *verba videndi* see Bömer on Ov. *Met.* 2.92, TLL s.v. 27,54 ff. 'Transabeo' first occurs in V.Fl. 4.511; cf. *Th.* 2.9, 6.510, 713, 9.126 and for 'Doppelkomposita' see LHS 161.

369–71 The last troops Phorbas describes parallel the Euboean section in Hom. *Il.* 2.536–45. Only one (Carystos) of the six Homeric places is mentioned, but Phorbas adds two others, from Lucan and Valerius, in 371. The names are deliberately chosen and arranged so as to produce an elegant arrangement of *C* and *A* sounds: *Clonin . . . Abantiadas . . . Caryste . . . Aegas . . . Capherea.* The aposiopesis *non ego . . . te . . . dixi* owes to *Aen.* 10.185 f. *non ego te . . . transierim . . .*; cf. also *Arg.* 6.103 f. *te quoque . . . tradiderim* and 134 f. *non ego . . . silebo.*

369 Clonin: the MSS tradition is chaotic; Amar-Lemaire, following Gronovius, read here (and in 712, where he dies) *Clonium,* who is a Boeotian leader mentioned in Hom. *Il.* 2.495. In Homer the Euboean leader is Elephenor, son of Chalkodon; Statius replaces him, perhaps to achieve alliteration (above).

369 f. in terga comantis / . . . Abantiadas: the clause renders Hom. *Il.* 2.542 τῷ δ' ἅμ' Ἄβαντες ἕποντο θοοί, ὄπιθεν κομόωντες. Abas is an early (mythological) king of Argos; cf. *Aen.* 3.286. In Ov. *Met.* 4.607 *Abantiades* is used to denote his son Acrisius; in *Am.* 3.12.24 the patronymic refers to Perseus, his great-grandson. Statius, not content with Homer's Abantes, uses the form *Abantiadas* to denote the soldiers from Euboea, which island is referred to as *Abantias* in Plin. *Nat.* 4.64; cf. also *Silv.* 4.8.46 (*Abantia classis*). Homer's ὄπιθεν κομόωντες is explained by Schol. A with ἀνδρείας χάριν; for more practical reasons see Plut. *Thes.* 5. 'Comans' is not recorded before Vergil; e.g. *G.* 4.122, *Aen.* 3.468. The phrase *in terga comantes* overextends expressions such as *Th.* 8.470 *in terga iacet,* for which see K.-St. I, 593 f. and 517 n.

370 non te, saxosa Caryste: Hom. *Il.* 2.539 οἵ τε Κάρυστον ἔχον.

Like *Euripum* in 334, the epithet is borrowed from Luc. 5.232 *qua maris angustat fauces saxosa Carystos*, referring to its famous marble quarries; see Van Amerongen ad loc. and my note on 718.

371 humiles Aegas altumque Capherea: in Hom. *Il.* 8.203, 13.21 and *Od.* 5.381 *Aegae* is mentioned, without epithet, as a residence of Poseidon. Together with *Coryciumque nemus* in 348, the place is taken from Lucan's catalogue 3.227, where a town in Cilicia is referred to, *Mallos et extremae resonant navalibus Aegae.* Euboean *Aegae* was situated on the west coast of the island and known for Poseidon's sanctuary high on the steep hill, at the foot of which the town nestled. As *humiles* contrasts with *altum*, the epithet does not necessarily indicate that the town was small, but rather refers to its lack of elevation; cf. Hor. *Carm.* 3.4.16 *humilis Forenti*, i.e. 'quod in valle est positum' (Porphyrio), *Aen.* 3.522 (*Italiam*), Ov. *Met.* 6.417 (*Cleonae*, with Bömer's note), 7.463 (*Myconum*) and *Ach.* 1.205 *hic spretae Myconosque humilisque Seriphos.* In choosing this epithet Statius may have had in mind Homer's association of the town with Poseidon and Lucan's bustling dockyards; *humiles* then may denote the situation of the town on the sea-shore. *Caphereus*, a rocky promontory on the southern coast of Euboea, is not mentioned in Homer; cf. *Aen.* 11.260 *Euboicae cautes ultorque Caphereus*, Ov. *Met.* 14.472 *cumulumque Capherea*, V.Fl. 1.371 (!).

372 f. The tricolon provides three differing reasons for the end of Phorbas' exposition: his eyes fail him, the parade of the troops has come to its end and Eteocles bids his host be silent.

372 et iam acies obtunsa negat: 'negare', 'to fail', is also applied to parts of the body in *Th.* 2.668 f. *ast tamen illi / membra negant*, 6.553 *si dextra neget. Obtunsa* explains the cause of this failing. In atomistic theory the verb may be used literally; cf. Lucr. 5.1054 f. (of the ears). For its fig. use cf. Cic. *de Orat.* 3.93 *(ingenia)*, 2.282, Liv. 5.18.4 *vigor animi obtunsus*; it is also applied to the sight of the eyes in Plin. *Nat.* 22.142 *(lens) aciem ... oculorum obtundit.* The phrase is borrowed from Verg. *G.* 1.395 *neque stellis acies obtunsa videtur*, where *acies* refers to the stars' bright edge. For the metaphor see further Cic. *Fin.* 4.65 *hebes acies ... oculorum*, Cels. 6.6.37A *aciesque eius hebescit.*

373 tuus armatis iubet ecce silentia frater: for 'iubeo' with simple object see 32 n. The plural *silentia* is almost restricted to poetry; see Bömer on Ov. *Met.* 2.700 and cf. *Th.* 10.761 *iussitque silentia bello.*

374–397 *Eteocles' exhortation to his assembled army and preparations for war.*

Eteocles begins his speech with an assumed humility, a conventional element of the *cohortatio*, and maintains that his supporters have come of their own free will (375–82). By accusing his brother of waging war against his owr people and family, he places the entire guilt on the shoulders of Polynices (382–86), whom he accusatorily apostrophizes in the final part (386–90). His subsequent deployment of the troops is compared to a shepherd's concern for his flock (390–97).

Eteocles' speech is properly characterized by Vessey (1973: 209 n. 1) as 'throughout an inversion of the truth, a specious justification of his own rapacity and sin'.

The section answers the expectation raised by Eteocles' intention in 233 f. and thus, by ring-composition, brings the episode to a close.

374 vix ea turre senex, cum rector ab aggere coepit: note the chiastic order. For *vix ea* sc. 'fatus erat' cf. *Aen.* 11.296 and 12.154. The repetition of *turre* from the introduction to the teichoscopy (243) clearly marks the end of this section.

Vergil never uses *rector* in the sense of 'ruler', but the sense is fairly common in prose and poetry, with the exception of Valerius Flaccus, e.g. Cic. *de Orat.* 1.211, Hor. *Ep.* 1.16.74; see Brink on Hor. *Ars* 163 for the use of agent nouns in *-tor*. For elliptical *coepit* = 'begin to speak' cf. *Aen.* 1.521. Either *aggere* refers to the mound from which Roman commanders harangue their troops (for which cf. *Aen.* 12.564, Luc. 5.316 f., *Silv.* 5.2.144), or Eteocles may address his troops from the 'ramparts' which form part of the fortifications (cf. *Th.* 2.453, Tydeus' threatening message to Eteocles in 2.699 *cinge aggere portas*); for the latter cf. further *Aen.* 10.24 f., 144, Luc. 2.449 f. *denso tamen aggere firmant / moenia* and the description given in Vitr. 1.5.5.

375 magnanimi reges: cf. Verg. *G.* 4.4 *magnanimosque duces* (of bees), *Aen.* 6.649 *magnanimi heroes nati melioribus annis*. The adjective corresponds to Homeric μεγάθυμος (F. Skutsch, *ALL* 12.208 ff.) and is frequent in the *Thebaid* (28 times). For *reges* = 'chieftains', after Homeric ἄναξ, cf. *Aen.* 2.88, V.Fl. 5.273, *Th.* 6.740.

375 f. quibus haut parere recusem / ductor et ipse . . . defendere Thebas: the thought expressed is a well-known rhetorical *topos* in a *cohortatio*; cf. Xenoph. *Anab.* 1.3.15, 3.1.25, Thuc. 5.9.10, Sall. *Cat.* 20.16 *vel imperatore vel milite* with McGushin's note, V.Fl. 1.343 f.

tales ego ducere suetus / atque sequi. For the verse-ending cf. *Aen.* 2.607 *neu praeceptis parere recusa, Arg.* 5.489 *nec melior parent recuso*, Statius' direct source. 'Ductor' denoting a military commander is also used in *Th.* 10.235, 12.323, *Ach.* 1.733. After Vergil (23 times) the noun is frequently used in poetry; see Servius on *Aen.* 2.14 '*ductores*' *sonantius est quam 'duces'* and Van Amerongen on Luc. 5.241. The use of *meas* . . . *Thebas* is affectionate and at the same time leaves no doubt about Eteocles' claims to the throne; cf. *Th.* 11.210 (Eteocles' prayer) *summe deum, tibi namque meae primordia Thebae* and note on 155.

377 non ego vos stimulare parem: the rhetoric is apparent when compared with 233 f. *hinc socios dictis stimulare* . . . / . . . *decernit.*

377 f. nam liber in arma / impetus: for *liber* = 'free from any compulsion' cf. Cic. *Div.* 1.129, Lucr. 3.569; the idea is repeated in the next line with *ultro.* Cf. further *Th.* 6.318 f. *liber habenis / impetus.*

Eteocles' assumption is open to question, the real motives of the allies being stated in *Th.* 4.361 f. (the Boeotian allies) *nec regis iniqui / subsidio, quantum socia pro gente moventur.*

378 meritas ultro iurastis in iras: 'taken oath to champion my righteous anger' (Mozley); *in iras* refers to the obligation accepted on swearing this particular oath. For this use of the verb with *in* to express the purpose of the oath cf. Hor. *Epod.* 16.25 *iuremus in haec,* Ov. *Met.* 1.242 *in facinus iurasse putes* with Bömer's note, Luc. 9.850, *Th.* 7.687, *Silv.* 5.1.262 *certae iurant in vota Sorores* (TLL s.v. 676,43 ff.). *Ach.* 1.788 *meritos ultro iuravit in enses* should be interpreted likewise: not 'sworn allegiance to our righteous arms' (Dilke ad loc.), but 'iuravit se illud bellum confecturum esse' (Brinkgreve). Note the parallelism within the dicolon, *liber in arma, ultro* . . . *in iras.*

Eteocles' belief in the righteousness of his own cause is not generally shared in the *Thebaid*; cf. *Th.* 4.79 *melior causa* (i.e. of Polynices), from the narrator's point of view, 7.510 and 11.366 f. (Antigone addressing Polynices) *hi questus, haec est bona causa modesti / exulis?*

379 f. nec laudare satis dignasque rependere grates / sufficiam: 'sufficio' with inf. is not recorded before *Aen.* 5.22 (Williams ad loc.); cf. also *Th.* 4.725, 836 f., *Silv.* 3.1.64, 4.2.7 f. *quas solvere grates / sufficiam.* The use of 'rependo' is 'vorwiegend prozaisch' (Bömer on Ov. *Met.* 2.694 *gratia facto rependatur*) and does not occur in poetry before Vergil (*Aen.* 1.239); cf. also *Th.* 9.50 *hasne tibi* . . . / *Oenide, grates, haec praemia digna rependi.*

The thought expressed in lines 379–81 is similar to *Aen.* 1.600 ff. *grates persolvere dignas / non opis est nostrae, Dido (. . .) di tibi (. . .) praemia digna ferant,* 2.536 ff. (Priam cursing Pyrrhus) *di . . . / persolvant grates dignas et praemia reddant / debita, Th.* 11.223 ff. *dignas sed pendere gratis / haud mortale opus est; certent tibi reddere Bacchus / noster et Alcides.*

380 f. referent superi vestraeque subacto / hoste manus: a wilfully distorted reference to the kind of *praemia* mentioned in the passages quoted above and to Aletes' words in *Aen.* 9.254 *pulcherrima (*sc. *praemia) . . . / di moresque dabunt vestri* (Lehanneur 1878: 237). Cf. Catilina's more explicit words in Sall. *Cat.* 20.15 *belli spolia magnifica magis quam oratio mea vos hortantur.*

381 f. urbem socia de gente subistis / tutari: for 'subeo' in the sense of 'come up with assistance' (OLD s.v. 6c) cf. for instance *Aen.* 10.338, *Th.* 11.176; the construction with inf. expressing purpose also occurs in *Silv.* 5.2.105 f. *defensare metus adversaque tela subisti / pellere, Th.* 6.911, Claud. *Cons. Mall. Theod.* 46 *totamque subit torquere carinam.* For the prepositional phrase *socia de gente* cf. *Th.* 4.76 f., 6.735 f. *potius de stirpe veniret / aemulus Aonia.* The words sharply contrast the loyalty of the allies with that of the aggressor, who is *hostis indigena* (383). Cf. further 4.362, quoted on 377 f.

382 f. non aliis populator ab oris / belliger: for the attributive prepositional phrase see Bömer on Ov. *Met* 9.136 *victor ab Oechalia* and 566 n. *Belliger* is restricted to poetry and not recorded before Ovid (*Tr.* 3.11.13; cf. Luc. 1.62, Sil. 1.38, 3.398, 13.532); the word is something of a favourite with Statius (15 times), e.g. 7.461.

The high-flown form *populator,* only here in Statius, is not found before Livy. Ovid uses it twice (*Met.* 12.593, 13.655); cf. further Luc. 4.92, 9.441, Sen. *Ag.* 832, V.Fl. 1.683, *Ciris* 111.

383 externave satus tellure: *satus* with abl., 'sprung from', is highly poetic; cf. *Aen.* 6.125, 8.36, Ov. *Met.* 5.141.

383 f. sed hostis / indigena adsultat: the construction of 'adsultare' with acc. (*quam*) is most unusual (cf. *Th.* 11.244, Tac. *Ann.* 1.51); more often the verb is construed with a dative or used in an absolute sense (TLL s.v. 913,22 ff.). For the attributive use of *indigena* ('native') cf. *Aen.* 8.314, 12.823, Luc. 2.432. The oxymoron *hostis indigena* emphasizes the impiety of civil war, for which Polynices, according to this view, is responsible.

384 castra adversa regenti: *Silv.* 1.2.267 *qui castra regant* (v.l. *legant*).

385 hic pater, hic genetrix, hic iunctae stirpe sorores: sc. *sunt,* to be contrasted with *erat* in the next line. Note the anaphoric repetition of *hic* in the rising tricolon. Possibly Statius has in mind *Aen.* 11.215 f. *hic matres miseraeque nurus, hic cara sororum / pectora* (imitated in 495 f.) *maerentum, puerique*; cf. Claud. *Bell. Get.* 308 f. (Stilicho's speech) *hic coniunx, hic progenies, hic carior omni / luce gener.* The unique phrase *iunctae stirpe* emphasizes the bonds of affection between children of the same parents; cf. αὐτάδελφος in Soph. *Ant.* 1 Ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα, 503, 696. The phrase is echoed by Tydeus in 557.

386 hic erat et frater: Eteocles disowns his brother, the impf. implicitly contrasting with the preceding statement.

386–90 Eteocles ends his speech with a frenzied apostrophe, shifting the guilt on to his brother and justifying his own claim. The apostrophe is carefully structured. Twice Eteocles stresses his brother's impiety, twice contrasts it with the loyalty of the allies; the strength of his own position is asserted at the heart of the chiastically ordered statement.

386 f. cerne en ubicumque nefandus / excidium moliris avis: for the vivid, parenthetic use of *cerne en* cf. *Th.* 5.124 *plena mihi domus atque ingens, en cernite, sudoz*; for the force of the exclamation *en* cf. Donatus on Ter. *Ph.* 348 '*en* vim habet indignationis'. *Ubicumque* hyperbolically refers to Polynices' preparations for war in Argos. *Nefandus*: the same hypocrisy in *Th.* 9.18 f.; in 12.341 the epithet is applied to Eteocles himself by Argia. As in *Aen.* 4.497, the etymological sense of the adjective may have some force; Eteocles cannot bear to speak his brother's name. For *excidium moliris* cf. Cic. *Catil.* 2.1 (*pestem patriae*), Luc. 10.372 (*bellum*), *Th.* 7.563, 8.504 (*nefas*). Amar-Lemaire give a plausible explanation for *avis*, the mention of which comes unexpectedly: 'qui enim patriae bellum infert, avis suis excidium parat, quorum tumuli ac cineres violabantur'. In the preceding line it is implied that Polynices intends to slaughter those of his relatives who still remain alive.

387 f. venere volentes / Aoniae populi: adversative asyndeton. The pple. *volentes* occurs no less than 13 times, often achieving alliteration, e.g. *Th.* 2.187 *nos vero volentes*, 4.76 f. *volentes / advenere viri*, 7.665 *scopuli venere volentes.* For *Aonia* = 'Boeotia' see note on 219 f. That his allies came to his aid voluntarily is an important, though unjustified, element in Eteocles' speech; cf. 377 (*liber*), 378 (*ultro*).

388 nec sum tibi, saeve, relictus: 'left to be thy victim' (Mozley); cf. the use of the dative of purpose in expressions such as Cic. *Fam.* 4.1.2 *urbem sine legibus . . . relictam direptioni et incendiis,* Ov. *Met.* 7.41 *ut . . . poenae Medea relinquar.*

389 et te sentire decebat: for the past tense of the indicative with modal verbs see K.-St. I, 171b, LHS 372b. The substance of the allied soldiers' wish is expressed in the next line.

390 reddere regna vetant: the phrase, remarkable for its assonance, serves as a *Leitmotiv*; cf. 2.449 ff. (Eteocles speaking to Tydeus) *nec ipsi / . . . patres / reddere regna sinent,* 2.452 f. (Tydeus' reaction to these words) *reddes / . . . reddes* and 10.583 *reddere regna iubent.*

390 f. sic fatus, et omnia rite / disponit: Statius frequently employs the sequence *sic fatus* (sc. *est*) with a paratactic clause in the present tense; cf. 1.510 ff., 3.496 f., 5.689 f., 10.271, 12.773 f. For 'dispono' = 'organize' cf. Col. 12.2.5 *rite disposita navis,* Caes. *Civ.* 3.92.2 (of troops) *in suis ordinibus dispositi,* Sen. *Phoen.* 391 *reges . . . dispositi.* In view of the subj. *gerant, servant, sistat,* the prevailing notion here is rather 'order, prescribe' (TLL s.v. 1425,56 ff.), but the syntax may be affected by Statius' direct source *Aen.* 10.285 f. *haec ait, et secum versat . . .* (see below). Lines 390–92 correspond with Eteocles' resolve in Eur. *Phoin.* 748 ff.

391 f. qui bella gerant, qui moenia servent, / quas . . . quas . . . sistat: cf. *Aen.* 10.285 f. *quos ducere contra / vel quibus . . . possit concredere muros.* For 'sisto' = 'station troops' cf. *Aen.* 10.309 *(aciem) contra in litore sistit,* Tac. *Hist.* 3.77. The deployment of the troops corresponds to that of the herd in the following simile: *in fronte* ~ *ordine primo* (394), *medio . . . robore* ~ *media . . . plebe* (395).

393–97 The 'Theban section' (227–397) – consisting of Eteocles' reaction to the news of the approach of the enemy (227–42), the teichoscopy (243–373) and Eteocles' harangue to his troops (374–92) – is brought to a close by a simile in which Eteocles' deployment of his army is compared with a shepherd's ushering his flock to pasture. The idyllic pastoral scene and the shepherd's concern for his flock contrast vividly with the situation compared; the implicit representation of Eteocles as a general jealous of his men's lives, though leading them forth to destruction in an unjust cause, is particularly disturbing. For similar 'contrast similes' see Lyne (1989: 137 ff.). A less terrifying

comparison occurs in *Th.* 4.363–68, where Eteocles is likened to a wolf destroying the flock: *ille velut pecoris lupus expugnator opimi* ... Close to our simile is *Th.* 10.228 ff., where Adrastus is compared to a horse-breeder figuring out his horses' specific capabilities.

The good shepherd-general metaphor has its ultimate source in Homer, e.g. *Il.* 2.105 'Ατρέι, ποιμένι λαῶν. The course of action described and the glaring contrast between the simile and the situation compared owe something to the moving scene in Hom. *Od.* 9.307 ff.: murderous Polyphemus sending his sheep out to pasture. Elements of the simile are also indebted to Verg. *G.* 3.295 ff. and Calpurnius' imitation in *Ecl.* 5.39 ff.

393 perspicuas sic luce fores: for *sic* introducing a simile see 139 n. The sun shining through the chinks in the wattle gives the door the appearance of transparency. According to the precepts of Varro *R.* 2.2.7, 2.3.6, sheep-pens ought to face eastwards. Therefore *perspicuas luce* aptly refers to the first light of dawn; see 394 n. Vergil prefers the south (*G.* 3.303). For the use of *perspicuus* cf. Ov. *Met.* 4.300 (*liquor*), 5.588 (*aquas*), *Silv.* 3.3.94 (*nives*, i.e. crystals); only here is the adj. construed with an abl. of cause.

As when used to denote the entrance to a beehive (Plin. *Nat.* 11.63) or bird's nest (*ibid.* 10.126), the use of *fores* is piquant, referring as it does to a sheep-pen.

393 f. virgea pastor / claustra levat: for 'levare', 'take off, undo', cf. *Aen.* 2.146 f. *arta levari / vincla iubet.* The phrase *fores et* ... *claustra levat* is by no means straightforward. The epithet *virgea* (Verg. *G.* 3.320 *-a pabula*) makes it unlikely that *claustra* denotes the bars which fasten the doors. The noun may be taken as the equivalent of *fores* (cf. OLD s.v. 5b 'an artificial barrier'); the phrase would then denote the unbolting of the doors which keep the sheep in at night and *et* must then be taken as epexegetic. This interpretation could find support in Calp. *Ecl.* 1.38 f., where it is said that ash-wood hurdles are used to close the pens at night, (*licet*) *pastor / claudere fraxinea nolit praesepia crate.* More likely, however, *claustra* refers to the pen itself, i.e. the place which confines the sheep, for which cf. *Aen.* 1.55 f. *illi* (sc. *venti*) ... / *circum claustra fremunt,* 2.258 f. (of the Wooden Horse) *pinea furtim laxat claustra Sinon*; in Col. 11.3.7 a fence is said to be made of twigs, *saepem virgeam.* On this line of interpretation, the use of *levat* is highly zeugmatic, denoting both the taking away of the 'doors' and, consequently, the opening of the pens. Note the repetition, with different sense, in 396.

Statius' source is Hom. *Od.* 9.313 ἀφελὼν θυρεὸν μέγαν, repeated in 340 with the addition ὑψόσ' ἀείρας.

394 dum terra recens: this evocative phrase refers to the dewy freshness of the earth at dawn; cf. Var. *R.* 2.2.10 *cum prima luce exeunt pastum,* 2.4.6 and Verg. *G.* 3.324 f., which is the immediate source of this line, *Luciferi primo cum sidere frigida rura / carpamus, dum mane novum, dum gramina canent.*

394 f. iubet ordine primo / ire duces: for 'dux' applied to animals cf. Var. *R.* 3.16.18, Verg. *G.* 3.125; TLL s.v. 2325,39–84. The plural *duces,* indicating the rams/leaders of the herd, is used for the sake of the comparison (cf. 431 *ducibusque relictis* of the Argive leaders); also in *Th.* 11.28 *armenti reges* the plural corresponds to the Argive leaders with whom the bulls are compared.

Note the correspondence of *ordine primo* with *in fronte* (392); for 'ordo' = 'a body of men drawn up for battle' (OLD s.v. 2b) cf. *Th.* 8.672.

395 media stipantur plebe maritae: 392 *medio . . . robore.* Both *plebe* and *maritae* are carefully chosen to fit the situation under comparison as closely as possible. *Maritae* is used of animals only here, but cf. Hor. *Carm.* 1.17.7 *olentis uxores mariti* (of she-goats); *plebs* is applied to bees as opposed to the queen in Verg. *G.* 4.95 (cf. Col. 9.9.1, 9.11.1). The medio-passive use of 'stipari' first occurs in Cic. *Pis.* 67; cf. further *Aen.* 10.328, 11.12. The verb is a favourite with Statius, occurring no less than 17 times.

396 f. ipse levat gravidas et humum tractura parentum / ubera: the line is a touching transformation of Verg. *G.* 3.316 f. *ipsae . . . suosque / ducunt et gravido superant vix ubere limen,* according to Richter ad loc. 'eine gewollte Übertreibung'. There is no reason to change *levat* merely because it has been repeated after such a short interval and in the same metrical position, as Phillimore (*novat* in 394) and Imhof (*iuvat* h.l.) propose; see Barth's collection of similar examples of repetition on *Th.* 10.449, Housman, *Lucan* xxxiii, Eden (1975), Index s.v. *repetition.*

Two interpretations offer themselves. (a) *levat* = 'lift', for which cf. Calp. *Ecl.* 5.39 f. *non pudeat . . . / si qua iacebit ovis partu resoluta recenti, / hanc umeris portare tuis,* i.e. taking home (at night) ewes enfeebled by recent lambing. If Statius has this passage in mind, 397 *succiduasque . . . agnas* also imitates Calpurnius' *natosque . . . / ferre sinu tremulos et nondum stare paratos* (5.41 f.; cf. also Verg. *Ecl.* 9.62, 65). On this

interpretation *gravidas* either means 'pregnant', to be distinguished from *parentum ubera* (= 'which have recently lambed'), or 'swollen (with milk)'; see below. 'Lifting' the ewes and *t(r)actura ubera* exaggerate Verg. *G.* 3.316 f. *ipsae . . . / . . . gravido superant vix ubere limen* (at night). (b) *levat* = 'relieve', i.e. by milking, for which TLL 1230, 48 ff. cites only Var. *Men.* 566, Ps. Aur. Vict. *Orig.* 20.3. Milking is referred to at *G.* 3.400 and Calp. *Ecl.* 5.33 f. *tumidis . . . papillis*; for *gravidas* = 'swollen' cf. Cic. *Cons. fr.* 244 f., Verg. *G.* 3.317. The latter interpretation has Statius imitate Hom. *Od.* 9.308 (Polyphemus) ἤμελγε κλυτὰ μῆλα, before taking them out; line 397 would imitate Od. 9.309 ὑπ' ἔμβρυον ἧκεν ἑκάστῃ. The hendiadys in *gravidas et parentum ubera* is 'of closer definition'.

The assumption of Homeric imitation here is attractive in view of Polyphemus' 'presence' in 393 f. and the simile's 'contrast' with the narrative (see introd. note).

MSS waver between *tractura* (most edd.) and *tactura* (Hill). The former is *lectio diff.* and far bolder, the latter is rather dull. In any case Statius improves on Verg. *G.* 3.317. Traglia-Aricò read *tractura,* but render with 'le cui poppe toccano la terra'. The attributive use of the future pple. could perhaps be interpreted as 'quae tractura fuissent', i.e. had he not lifted or milked them. Admittedly all instances furnished by K.-St. I, 761 of this use of future participles represent the apodosis of the conditional clauses which invariably follow (see also Nisbet-Hubbard on Hor. *Carm.* 2.3.4). However, *Aen.* 7.498 *nec dextrae erranti deus afuit* might provide a parallel, if taken as 'alioquin erraturae' (rejected by Fordyce ad loc.). Possibly, the pple. represents the shepherd's inner concern, 'style indirect libre'. The phrase *humum tractura,* if correct, has no parallels and is difficult to grasp. It might be that Statius has in mind expressions such as Lucr. 3.233 *vapor . . . trahit aera secum,* Sal. *Jug.* 78.3 *limum harenamque . . . fluctus trahunt.* For 'parens' applied to animals cf. Var. *R.* 3.7.10, Plin. *Nat.* 8.165, *Th.* 10.231.

397 succiduasque adportat matribus agnas: rare 'succiduus' ('faltering') is not recorded before Ovid (*Her.* 13.24, *Met.* 10.458); cf. also Germ. *Arat.* 74, *Th.* 4.324, 4.663, 10.117. The detail may be remembered from Hom. *Od.* 9.309 and Calp. *Ecl.* 5.41 f. (above).

398–469 This new episode describes the final stage of the Argives' march to Thebes. The use of *interea* (398) makes the march, resumed

after the Nemean interlude in 140 ff., occur simultaneously with the events in Thebes (226–397), which in turn were presented as synchronous with events in Heaven (145–225); see note on 227 ff.

The dramatic function of the episode is, at long last, to bring about the confrontation between the armies, which is prepared in the first six books of the *Thebaid*. Statius closely follows the structure of the *Aeneid*, in which also the first six and a half books prepare the way for the war. The crossing of the Asopos in lines 424 ff. is the ultimate hindrance to the Argives' progress.

The episode has a triadic structure and comprises the following sections: prodigies given by the gods to make the Argives change their mind (398–423); the crossing of the Asopos (424–40) and the pitching of the Argive camp (441–51); nocturnal panic at Thebes (452–69).

With the exception of 441–51, Statius' main source for this episode in structure and content is Lucan Bk. I. Caesar crossing the Rubicon (1.212–22) is imitated in 424–40; the panic in Ariminium at Caesar's arrival (1.239 ff.) is Statius' model for 452–69. Lucan's list of prodigies in 1.522–89 (and 7.173 ff.), fleshed out with Vergil's list *G.* 1.469 ff., is the structural model for 398–423. The pitching of camp (441–51) is a close adaptation of both Luc. 3.375–81 and Lucan's model *Aen.* 11.522–31. It is important to realize that only in this episode and in 794–823 of Bk. VII does Statius for the most part abandon his usual sources, Vergil's epic and Homer not providing him with the material he is looking for.

Characteristic of his technique of 'multiple imitation' is the way Statius works elements from Lucan's rather technical description of Caesar's crossing of the Rubicon into his simile 436–40, which has V.Fl. 4.195–98 as its direct source.

See further introductory notes to 398–423, 424–40, 441–51, 452–69 and Appendix V.

398–423 *Anger spurs the Argives on to Thebes; even numerous warnings by the gods do not deflect them from their purpose.*

398 interea: for the use of *interea* to describe simultaneous events see Reinmuth (1933: 325 ff.), Kinsey (1979: 259 ff.). Note the dactylic rhythm of this line and the next, emphasizing the speed of the army.

398 ff. Danai noctemque diemque sub armis / . . . / ingeminant: for *Danai* = 'Argives' see note on 28; for *sub armis* = 'armati' see

note on 237 f. The verb 'ingeminare' is a Vergilian coinage and entirely poetical in classical Latin (Austin on *Aen.* 2.770). TLL s.v. 1517,77 ff. provides no parallel for our phrase; in Claud. III *Cons. Hon.* 136 *ingeminat splendore diem*, the shine of the armour increases the daylight twofold. The verb should probably be taken in the sense of 'make by joining two components, unite', for which only the simplex provides parallels (OLD s.v. *geminare*); *noctemque diemque* should be taken as object, not as acc. of extent. The army by its forced march unites day and night; cf. Caes. *Civ.* 3.13.2 *tantusque terror incidit eius exercitui quod properans noctem diei coniunxerat,* Liv. 23.8.6 *nec die nec nocte intermisso itinere,* V.Fl. 5.601.

399 sic ira ferebat: the same parenthesis, explaining the motive for the action, is used in *Th.* 1.428 f. *forsan et accinctos lateri – sic ira ferebat – nudassent enses.* For the inverted consecutive see Fordyce on Catul. 3.15. For *ira* as a demonic power, which maddens and destroys, cf. Sen. *De Ira* 1.1.1–2, 1.19.2, Schetter (1960: 7), Vessey (1971: 376). As a motive for their eagerness to reach Thebes, *ira* adds to and summarizes the emotions mentioned in 135–38.

401 f. properatur in hostem / more fugae: Lactantius ('fecit enim formido veloces') misses the point. The phrase is a typically Statian paradox (e.g. *Th.* 6.682 f.): in their anger and wrath they hasten toward the enemy with a speed equal to that of flight before an enemy. Statius has in mind Luc. 1.504 *in bellum fugitur.*

402–23 Since Homer, the description of god-given portents is a stock theme in epic poetry. In Latin poetry similar lists are catalogued in Verg. *G.* 1.461–88, which is the *locus classicus* for all later poets, Tib. 2.5.67–79, Ov. *Met.* 15.782–98, Luc. 1.522–83, 7.151–213, Petr. 122 (*Bell. Civ.*) 122–43, Sil. 8.622–76. Statius' imitation of his predecessors will be dealt with in the comm. below; see also Appendix V.

For literature see Bloch (1963), Fischbach (1949), Grassmann-Fischer (1966) with bibliography, Mynors at Verg. *G.* 469 ff. Portents in connection with the legend of the 'Seven' are described in Hom. *Il.* 4.381, 408, Aesch. *Sept.* 379,710 f., Antim. *frg.* 29 W (imitated in *Th.* 3.466 f.); for Statius see further *Th.* 2.348 ff., 3.456 ff., 4.13 ff., 374 ff., 6.398 ff., 11.139 ff.

The order of the sites of the *monstra* is dictated neither by geography nor by the route taken by the Argive army. The majority of the sites are also mentioned in the catalogue of the Argive army in *Th.* 4.32–344. This summary of the catalogue in Book IV, immediately following

the teichoscopy of Theban allies in Book VII, emphasizes that vast regions of Greece, having taken sides, will now take part in the impending fratricidal struggle. The mention of the last site, the Isthmus, has a function with regard to the main narrative, as it leads to the geographical scene of the dramatic action in lines 424 ff. Thus, just as with the catalogue in lines 243–373, Statius manages to integrate this 'ecphrasis' into the dramatic action.

The enumeration of the portents (404–21) occupies three sentences, each containing six, four and eight lines, respectively. These three sentences are finely and painstakingly structured and balanced: in the first sentence (404–409), no mention is made of the places where the portents are seen or of the people who see them; in the last sentence (414–21) the sites and their inhabitants are the subjects of the observation; the central part serves as a smooth transition to this variation.

402 nec monstra tenent: a sure sign of their ἄτη, specified as *bellicus ardor* in 422 f. The giving of such warnings, to no effect, is traditional; cf. for instance *Aen.* 7.583 f. *ilicet infandum cuncti contra omina bellum / contra fata deum, perverso numine poscunt*, Ov. *Met.* 15.799 f. *non tamen insidias venturaque vincere fata / praemonitus potuere deum*, Sil. 9.1 f. *cladisque futurae / signa per Ausoniam prodentibus irrita divis*. Lucan's soldiers even take pleasure in the portents, *gaudet monstris* (7.183). See further Stockinger (1959: 169), Grassmann-Fischer (1966: 112) and note on 423.

For the frequent use of 'monstrum', 'portentum', 'prodigium', as near synonyms, see Grassmann-Fischer *l.c.*

402 f. nectit / prodigiale canens: the only other occasion when the acc. form of the adj. is used as an adverb is Claud. *Rapt.* 1.233 f. *cometes / prodigiale rubens*. For 'cano' = 'to prophesy' cf. Cic. *Cons. fr.* 2.32, *Aen.* 2.176, Auson. 60 XII, 1 (Prete) *hoc letum iam tum mea fata canebant*. For *nectit* = 'string together' cf. Cic. *Orat.* 140, *Aen.* 9.219, *Th.* 3.495.

403 certi fors praevia fati: *fors*, often identified with *fortuna*, is presented here as the harbinger of Fate, for which I can provide no parallel. Büchner's distinction between *fata* as 'höhere Bestimmung' and *fortuna* as 'äußere Schicksale' (RE VIII A2 [1958] 1432.60 ff.) is useful: the portents, sent by *fors*, prophesy the future disaster as ordained by fate. For the problematic relation between Jupiter and *Fatum / Fortuna* see note on 197 f. and Eden on *Aen.* 8.334. Comparison

with *Th.* 1.326 ff. shows the lack of distinction with which Statius treats these concepts, *seu praevia ducit Erinys, / seu fors illa viae, sive hac immota vocabat / Atropos*, where *fors* indicates 'chance'. 'Praevius' is also construed with gen. in Cic. *Alcyon* frg. 2 (*Aurorae*), Ov. *Ars* 1.542, *Her.* 18.112, Sen. *Med.* 71.

404 quippe serunt diros monitus volucresque feraeque: *ferunt* (ω), which is preferred by Garrod, disturbs the balanced structure of the passage; see introd. note 402–23; the same interchange occurs in *Th.* 8.26. 'Dirus' is more often applied to the things regarded as omens, cf. Verg. *G.* 1.488 (*cometae*), Ov. *Met.* 5.550 (*bubo*), 7.597 (*mugitus*), Luc. 10.2 (*harenas*), *Th.* 11.637. Portents arising from the actions of birds and beasts are of course very common; cf. for instance Verg. *G.* 1.470 *importunaeque volucres*, Luc. 1.558 *dirasque diem foedasse volucres*, 1.559 f. *silvisque feras sub nocte relictis / audaces media posuisse cubilia Roma.* See further 414 n.

405 sideraque aversique suis decursibus amnes: *for sidera* cf. Luc. 1.526 *ignota obscurae viderunt sidera noctes* (after Verg. *G.* 1.488 *nec diri totiens arsere cometae*), but the reference may be to the portents (eclipse) given by the Sun and Moon, for which cf. Verg. *G.* 1.466 ff., Ov. *Met.* 15.785, 789 f., Luc. 1.535–44. If taken with *aversi*, the reference is to the reversal of their movements often ascribed to witchcraft, see Pease at *Aen.* 4.489; cf. also Man. 3.18 f. *conversaque sidera retro.* The phrase *aversique . . . decursibus amnes* refers to the flowing backwards of rivers. The whole line recalls *Aen.* 4.489 *sistere aquam fluviis et vertere sidera retro* (where see Pease's note), which may account for the hyperbolic variation on the more familiar *sistunt amnes* in e.g. Verg. *G.* 1.479.

406 infestumque tonat pater et mala fulgura lucent: the advl. use of the acc. form *infestum* occurs only here. As thunder, just as lightning, might be propitious (Hom. *Od.* 21.413, Cic. *Div.* 2.74), the addition of *infestum* and *mala* is relevant. Lightning as an ominous portent is, more explicitly, mentioned in Verg. *G.* 1.487 f. *caelo ceciderunt plura sereno / fulgura*, Luc. 1.530 *fulgura fallaci micuerunt crebra sereno*, Petr. 122 (*Bell. Civ.*) 122 ff.

407 terrificaeque adytis voces: foreboding (divine) voices are more usually to be heard in (sacred) woods: Verg. *G.* 1.476 f. *vox quoque per lucos vulgo exaudita silentis*, Ov. *Met.* 15.792 f. *cantusque feruntur / auditi sanctis et verba minantia lucis*, Luc. 1.569 f. *magnaeque per avia voces / auditae nemorum*; see further Pease on Cic. *Div.* 1.101. Con.-Nettleship on Verg. *G.* 1.476 refer to the voice issuing from the Temple

just before the taking of Jerusalem in Joseph. *Bell. Iud.* 6.300, Tac. *Hist.* 5.13; cf. further *Th.* 5.646 *voxque ex adytis accepta profundis.*

407 f. clusaeque deorum / sponte fores: with the possible exception of Ov. *Met.* 8.629 *mille domos clausere serae* (Williams 1977: 289 f.), the spontaneous closing of temple doors is without parallel. The phenomenon is contrary to the well-known portent in line 412; see also note on 68 f. Amar-Lemaire are possibly right in interpreting the portent as 'quasi precantes excluderent'.

408 nunc sanguineus, nunc saxeus imber: see Pease's instructive note (with literature) on Cic. *Div.* 1.98; cf. also *Div.* 2.60 *nec lapideus aut sanguineus imber . . . terrebunt*, Tib. 2.5.72 *multus ut in terras deplueretque lapis*. The rain of blood is borrowed from Petr. 122 (*B.C.* 140) *sanguineoque rubens* (v.l. *recens*) *descendit Jupiter imbre* and is imitated in Claud. *in Eutrop.* 1.4 f. *nimboque minacem / sanguineo rubuisse Iovem.* The adj. 'cruentus' is more commonly used of such portents; cf. Ov. *Met.* 15.788 *saepe inter nimbos guttae cecidere cruentae*, Luc. 6.224. The hyperbolic phrase *saxeus imber* is applied to missiles in Sil. 13.181. 'Lapideus' is the more common word; cf. Liv. 30.38.8 *pluit lapideo imbri.*

409 et subiti manes flentumque occursus avorum: for the ominous appearance of ghosts cf. Ov. *Met.* 15.797 f. *umbrasque silentum / erravisse ferunt*, Luc. 1.570 *venientes comminus umbrae*, 580–83, 7.179, Petr. 122 (*Bell. Civ.*) 137 f. *ecce . . . / umbrarum facies, diro stridore vagantum.* (v.l. *minantur*), Sil. 8.642 *Gallorum visi bustum erumpere manes* (in a dream). This vivid use of 'subitus' = 'suddenly appearing' is a favourite in Silver poetry; cf. V.Fl. 4.712, *Th.* 1.354, 8.1, 365, 10.179, 12.696, Mart. 6.34.6. *Occursus*, 'meeting' (here with the purpose of intervention), is not to be found in classical prose and poetry before Ovid; cf. *Th.* 1.94 *vulgus . . . occursus dominae pavet*, 6.612.

For the gen. *-um*, also 473, 674, 724, see Heuvel on 1.215.

410 Apollineae tacuere oracula Cirrhae: for *Cirrha* = 'Delphi' see note on 346 f. 'Apollineus' first occurs in Ov. *Met.* 11.155. The silence of oracles, a most disturbing portent, receives no mention in the catalogues of Vergil, Ovid, Lucan or Petronius. Lactantius' statement that 'Delphi' kept silent whenever the future was ominous, cannot be supported. In *Th.* 9.513 *rapto tacuerunt augure Delphi* it is a mark of Apollo's respect and grief for Amphiaraus (Dewar).

411 f. non adsuetis pernox ululavit Eleusin / mensibus: the reference is to the keening, being part of the nocturnal mysteries,

in mourning for the absence of Proserpina; cf. Sen. *Tro.* 843, *Th.* 12.132 f. *noctivagumque gregem* (i.e. the Argive women), *quamvis sibi luget, Eleusin / flevit et arcanos errantibus extulit ignis*, Apul. *Met.* 11.2 *nocturnis ululatibus horrenda Proserpina.* Conventionally, Ceres only weeps for her daughter when she is in Hades. The list being concerned with portents, *Eleusin* should be taken as referring to the goddess herself, rather than to the town; cf. *Th.* 12.132. For the orthography see Hall on Claud. *Rapt. Pros.* 1.11. For the predicative use of *pernox* cf. Man. 5.623, Sen. *Med.* 789, *Th.* 12.46; cf. further *Aen.* 4.303 *nocturnusque vocat clamore Cithaeron.* The phrase *pernox ululavit* varies Verg. *G.* 1.486 *per noctem resonare lupis ululantibus urbes.*

412 templis Sparte praesaga reclusis: 'praesagus', a favourite of Statius (8 times), first occurs in *Aen.* 10.177. TLL s.v. cites as parallel for its being applied to things connected with presage or portent *Th.* 8.355 (*sacra*), but Sparta has no such connection. It is perhaps best taken as predic. 'foreboding', refering to the meaning of the observed portent (below). For the spontaneous opening of temple doors, more often a sign of a divine epiphany, see note on 68 f.; here, it provides the opportunity to see the gods fight (below). For the Greek form *Sparte* cf. *Th.* 1.262, *Silv.* 5.3.108 and see Bömer on Ov. *Met.* 10.169.

413 Amyclaeos – facinus! – concurrere fratres: i.e. Castor and Pollux, who were born at *Amyclae*, which is often used as a synonym for Sparta in Latin poetry; cf. Acc. 266R^2, Verg. *G.* 3.89, *Silv.* 4.8.29 (Helen) *inter Amyclaeos reptabat candida fratres, Ach.* 1.21. The fight between the twin-brothers (Hom. *Il.* 3.238) – paragons of fraternal love – is a dreadful prefigurement of the impending war between Eteocles and Polynices, imitating Verg. *G.* 1.489 *paribus concurrere telis* and Luc. 7.173 f. *concurrere . . . Olympo / Pindus.* For the poet's comment cf. Verg. *G.* 1.479 *infandum, Aen.* 6.21 *miserum*, 8.688 *nefas*; cf. further Jupiter's exclamation in *Th.* 1.238.

414 Arcades insanas latrare Lycaonis umbras: Lycaon, an Arcadian king, was turned into a wolf by Jupiter as punishment for having offered him human flesh; Hyg. *Fab.* 176, Ov. *Met.* 1.209–43. As 'latrare' is commonly used of dogs, but never of wolves, Statius would seem to combine the portents involving dogs in Ov. *Met.* 15.797 *nocturnos ululasse canes* and Luc. 1.548 f. *flebile saevi / latravere canes* with those featuring wolves in Verg. *G.* 1.486 *per noctem . . . lupis ululantibus*; the latter is imitated in 411 f. Barth's 'lupos dicit ululasse' misses the

point; just as Demeter in 411 and Oenomaus in the following line, it is Lycaon himself – now a wolf – who barks.

For the poetic plural *umbrae*, referring to the appearance of one single person, cf. *Aen.* 5.81, 6.510, 10.519, Ov. *Met.* 3.720, 6.541.

415 nocte . . . tacita: the phrase *tacita nocte* also occurs in Tib. 1.6.6, Ov. *Her.* 18.78, *Fast.* 2.552, *Met.* 9.474; the more common expression for 'silent night' uses 'silens' (e.g. Liv. 26.5.9, Verg. *G.* 1.476, *Aen.* 4.527, 7.87, 7.103, Ov. *Met.* 4.84, *Fast.* 2.692, *Th.* 9.793). Statius likes to use 'tacitus' for its personifying force; see for instance *Th.* 1.532 *(auri)*, 2.89 *(aura)*, 2.487 *(ferro)*, 2.523 *(gressibus)*, 3.402 *(bello)*, 3.701 *(calores)*, 4.716 *(undas)*.

415 f. saevo decurrere campo / Oenomaum sua Pisa refert: after having defeated and killed many of his daughter's suitors in a chariot-race, Oenomaus was himself killed in a race with Pelops. It stands to reason that the vision of the shade of Oenomaus, engaged in just such a race, was interpreted as ominous. The portent has no parallels. For 'saevus' of things associated with cruelty cf. *Th.* 1.247 *Tantalus et saevae . . . iniuria mensae*, Mart. 9.30.1, Juv. 3.8; cf. also *inmiti . . . decurrere campo* of Atalanta's racetrack in *Silv.* 1.2.85. In *Th.* 1.276 the mangled corpses of the defeated suitors are said to have been left unburied on the plain.

416 f. Acheloon utroque / deformem cornu: in his wrestling-match with Achelous for the hand of Deianira, Hercules broke off one of the river-god's horns; the theme is frequently treated in literature (e.g. Soph. *Trach.* 9–21, Ov. *Met.* 9.1–88) and art (Preller-Robert II 507 f.). The event is recounted by Achelous himself in Ov. *Met.* 9.85 f. *rigidum fera dextera cornu / dum tenet, infregit truncaque a fronte revellit* and ibid. 8.883 f. *nunc pars caret altera telo / frontis, ut ipse vides.* Cf. further the pathetic description in *Th.* 4.106 ff., Sil. 3.42 *frontemque minor nunc amnis Acarnan* and the obscure reference in V.Fl. 1.36 *ambobus iam cornua fracta iuvencis* (with Langen's note); for a detailed discussion of the theme see Bömer on Ov. *Met.* 9.85 f., especially p. 277, Delz (1983: 123 f.). The loss of the other horn, at this point, is rightly explained by Lactantius as portending the death of the Theban brothers. In a vain attempt at rationalization, Amar-Lemaire explain *utroque deformem cornu* as a reference to the tributaries of the river running dry. For river-gods represented as bulls, see note on 65 f.

417 vagus infamabat Acarnan: the river Achelous is situated in

Acarnania, cf. Ov. Met. 8.570 *amnis Acarnanum*, Sil. 3.42 (above). I cannot agree with Mozley who takes the phrase as referring to Tydeus, 'the Acarnanian exile', as it is difficult to see from whom or from where Tydeus, being on the march with the Argives, would have obtained this information and why he should alarm his companions with tales of such *omina*. Barth's VS takes *vagus* in the sense of 'inconstant', supposing the Acarnanians to be proverbially unreliable. This interpretation is not, however, intrinsically convincing and, furthermore, fails to explain the very mention of a story of such doubtful veracity. For purely chronological reasons, it is improbable that Acarnan, son of Achelous' daughter Callirhoe, who went into exile after killing his father's murderer Phegeus (Ov. *Met.* 9.413, Apollod. *Bibl.* 3.7.5), is indicated, as Lesueur supposes. It is therefore most likely that an anonymous inhabitant of Acarnania is meant; absence from his (remote) home-land and his telling the story is explained by *vagus* = 'wandering'. Shackl. Bailey (1983: 55) justly explains that 'he thought he saw' this portent and told about it. TLL s.v. (1344,21) correctly interprets *infamabat* as 'diffamans narrabat', because the usual notion of 'slander' would be inappropriate. The report of this portent does, of course, bring the river-god into yet deeper disrepute, as he is described as sick with grief already at the loss of a single horn in *Th.* 4.106 ff.

418 f. Perseos effigiem maestam exorantque Mycenae / confusum Iunonis ebur: the chief manifestation of the portent is the sorrowful (*maestam*) and disconcerted (*confusum*) expressions to be seen on the faces of the gods' statues. Portents arising from statues shedding tears, etc., are quite familiar (see Pease on Cic. *Div.* 1.98), but the phrasing refers to Statius' model-passage Verg. *G.* 1.480 *maestum inlacrimat templis ebur aeraque sudant*, imitated in Luc. 1.556.; cf. further Ov. *Met.* 15.792 *mille locis lacrimavit ebur*, Tib. 2.5.77 with K.F. Smith's note and Sil. 8.645 f. The metonymy *ebur* = 'statue of ivory' is of a common type, the material put for the thing made. Its usage here is in imitation of Verg. *G.* 1.480 and Ov. *Met.* 15.792; cf. also *Th.* 10.65 f. *matres / induerant ebur, et lacrimis questuque rogabant.* The condensed phrase *confusum ebur* finds its roots in expressions such as 'confundere vultum', for which cf. *Th.* 2.233 f. *modestia culpae / confundit vultus*; see Mayor on Juv. 3.1. *Effigiem* and *ebur* should be taken as hendiadys, each noun containing information that is essential to the other. *Perseos effigies* occurs in Germ. *Arat.* 249. The use of 'exorare' = 'implorare,

instanter orare' is rare; cf. Ov. *Met.* 9.699 (Iris) *dea sum auxiliaris opemque / exorata fero*, *Pont.* 4.8.22 *exora supplice voce deos*, Claud. *Bell. Gild.* 117 (TLL s.v. 1588,10–22). The position of *-que*, coordinating the objects *effigiem* and *ebur*, is highly exceptional; the only parallels I can provide are Tib. 1.4.2 *ne capiti soles, ne noceantque nives* (where however the coordination of subjects eases the construction), V.Fl. 1.846 f., 2.224 f. *sed temptare fugam prohibetque capessere contra / arma metus.* The dreadfulness of the portent is enhanced by the implied futility of the prayers, the gods' expressions remaining worried.

419 f. mugire potentem / Inachon agricolae: as a portent only here and Sil. 8.629 f. *fundoque imo mugivit anhelans / Aufidus.* For 'mugire' of rivers see note on 65 f. The epithet is also applied to a river in Ov. *Fast.* 4.572 *future parens, Thybri, potentis aquae.*

420 gemini maris incola: 'the dweller by the double main' (Mozley). The studied phrase refers to those who live on the Gulf of Corinth; see 107 n. *Incola* balances preceding *agricolae.* (cf. Ov. *Met.* 13.904 *incola ponti*, V.Fl. 4.513).

421 Thebanum toto planxisse Palaemona ponto: just as Demeter in line 411, it is Palaemon himself who is heard to lament instead of the ritual lamentation at the Isthmian games, for which see 97 n. and Dewar on *Th.* 9.328 ff. The news of the uncanny wailing sound, produced by Palaemon, a former inhabitant of Thebes, is reported to the Argives as they pass the Gulf of Corinth. Concluding his enumeration of divine warnings in this way, Statius thus contrives to integrate his list with the dramatic action. Stylistically the end of the series is marked by the forceful pattern of assonance and alliteration and the arrangement of epithets and nouns so as to produce a 'Golden Line'.

422–23 The motif of portents going unheeded, implying the poet's authoritative condemnation of war, is traditional; see 402 n. But in view of Statius' imitation of *Il.* 4.383 in 424 f. (see note), his obvious source here is *Il.* 4.381 (Agamemnon's account of the Argives' march on Thebes) ἀλλὰ Ζεὺς ἔτρεψε, παραίσια σήματα φαίνων, contrasted with their sons' obedience to the gods in ibid. 408.

422 Pelopea phalanx: used of the Argive army also in *Th.* 2.471 and 10.749. The adj. first occurs in *Aen.* 2.193.

bellicus ardor: the only other occurrence is Amm. 27.10.3 *ardores*

. . . *succenderet bellicos.* The 'warlike ardour' refers to line 399 *sic ira ferebat,* thus achieving symmetry with the beginning of the section.

423 consiliis obstat divum: a problematic phrase, severely criticized by Barth for its inconsistency with Jupiter's decision to destroy Thebes in e.g. 195 ff. The portent given in line 406 by Jupiter himself makes it impossible to suppose that gods other than Jupiter tried to prevent (or postpone) the war against the will both of Jupiter and Fate, as is the case in Ov. *Met.* 15.780 ff. *qui rumpere quamquam / ferrea non possunt veterum decreta sororum, / signa tamen luctus dant haud incerta futuri;* cf. also Sil. 8.624 f. *nec . . . / cessarunt superi vicinas prodere clades.* 'Consilia' therefore should be taken as 'advice' rather than as the decisions of the gods. Statius is certainly not unique in failing to differentiate exactly between the aims and powers of Fate, Jupiter and the other gods; I, notes on 197 f. and 403.

prohibetque timeri: sc. 'ea consilia'. The construction of 'prohibeo' with passive inf. is not uncommon (K.-St. I, 716), but see Eden *Mn.* 47 (1994) 233.

424–440 *The fording of the river Asopos.*

The theme for this section is provided by Hom. *Il.* 4.383, where Agamemnon speaks of the moment of the Argives' arrival at the river: Ἀσωπὸν δ' ἵκοντο βαθύσχοινον λεχεποίην. Statius has prepared the reader for the opposition from the Boeotian river by the story of Asopos' struggle with Jupiter in lines 315 ff. The leading part played by Hippomedon, who banishes his comrades' fear by jumping into the water first, was foreshadowed in *Th.* 4.139–44, where he is compared with the Centaur Hylas who ends his headlong rush from the mountains by plunging into the waters of the Peneus (Kytzler 1969: 228); see notes on 429, 433 and 439. In *Th.* 9.315 ff. Hippomedon will be killed by the river Ismenus. The section is brought to a close by the simile in 436–40; for the use of similes as a structural device see note on 86–89.

It is of great interest to study Statius' technique of imitation in this section, for which Vergil did not supply a model-passage. Instead, Statius continues his imitation of Lucan Bk. I, viz. Caesar's crossing of the Rubicon in 1.212–217 (for Lucan's double crossing see Görler 1976). The structure of Statius' passage closely corresponds with Lucan's, line 424 f. serving as a 'Leitzitat':

424 f.	iam ripas, Asope, tuas ... ventum flumina	*BC*	1.185	ut ventum est ... Rubiconis ad undas
426–29	Plurality of causes for the river being swollen		1.217–19	
430–35	Hippomedon blocks the stream		1.220–22	Caesar's cavalry
433 f.	Hippomedon's speech gurgite de medio (432)		1.223–27	Caesar's speech superato gurgite

The identification of Lucan's passage as Statius' source enables us to recognize what Hippomedon is actually doing. The aim of *deiecit equum* (431) is explained by Lucan's *in obliquum sonipes opponitur amnem / excepturus aquas* (220 f.), as is confirmed by *fecitque vadum* (439) in Statius' simile. The military tactics of how to cross a river, referred to by Lucan and Statius, are more explicitly related in Caes. *Gal.* 7.56.4 *vadoque per equites invento ... disposito equitatu, qui vim fluminis refringeret, ... exercitum traduxit* (see also below) and *Civ.* 1.64.5 where Caesar places great number of pack-horses in the river above the ford. Cf. also *Th.* 4.143 f. (Hylas).

Thus it appears that *magno cum fragmine ripae* (430) is not 'with a great tearing of the bank' (Mozley, also Lesueur), but refers to Hippomedon's breaking the river's force on his own, like Lucan's cavalry (*fracti fluminis*, 222). Likewise *taurus init fecitque vadum* (439) in the simile refers to the bull's providing a ford by blocking the river's force with its mighty bulk; see 439 n. Lucan's description of the army following its leader (221 f.) is transposed by Statius to his simile 439 f. It may be mere coincidence that Caesar's description (above) also elucidates Statius' line 432; see comm.

From 430 onwards Statius interweaves his imitation of Lucan with that of Valerius' simile *Arg.* 4.195–98 illustrating the Argonauts' fear lessened by Pollux:

Th.	430	magno cum fragmine ripae	*BC.*	222		
	435	praecipitant ... puduitque secutos		221 f.	V.Fl.198	mediis procedit ab undis
	436	ignotum ... per amnem			195	ignotis ... amnem
	438 f.	ductor taurus init fecitque vadum			196	taurus primus init pandit iter

439	mollior unda	221 f.	molli . . . vado
440	faciles saltus	222	faciles undas

The striking similarity with Valerius' simile led editors to conclude that Carrio took *Arg.* 4.196 from Statius to fill a lacuna; Ehlers *app. crit.*

424 f. iam ripas, Asope, tuas Boeotaque ventum / flumina: for the use of the acc. without preposition after verbs of motion see Austin on *Aen.* 1.2 f. *Italiam . . . Laviniaque venit / litora*; the more common construction is used in *Aen.* 4.151, 6.45, Luc. 1.185 (above), *Th.* 2.65, 9.225, 10.176. Barth mistakenly suggests that *Boeotaque flumina* denotes rivers other than Asopos. As in *Aen.* 6.327 *ripas . . . et rauca fluenta*, the addition of *ripas* to *flumina* may express the idea that the army has to cross the river from bank to bank. *Boeota* moreover emphasizes that the Argives will set foot on hostile soil. The poetic plural is not uncommon, e.g. Catul. 64.89, *Aen.* 11.659; TLL 958,39 ff.

425 f. non ausae transmittere protinus alae / hostilem fluvium: for this use of 'transmitto' = 'to cross' cf. Cic. *Att.* 16.6.1, *Aen.* 4.154 *transmittunt cursu campos . . . cervi*, *Th.* 10.521, Sil. 4.345. The river's hostility is to be explained by his being father to Hypseus, one of the leaders of the Theban allies (315), and by his geographical position, which is explicitly stated in the preceding line. Cf. *Th.* 1.43 f. *hostilem propellens caedibus amnem / turbidus Hippomedon.* The use of *alae* denoting a troop of cavalry is poetic, e.g. *Aen.* 11.604, *Ilias Lat.* 795, *Th.* 9.841.

426 f. trepidantibus ingens / descendebat agris: for 'descendo' of rivers flowing down cf. Lucr. 6.736 (Lamb.; *decedere* OQ) *in campos albas descendere ningues*, Sen. *Nat.* 4.2.23; TLL s.v. 648,45 ff. The dative of 'place to which' varies Lucretius' *in campos* (also Curt. 9.9.10), where the 'plains' are opposed to the Ethiopian mountains; cf. also *Aen.* 11.450 (*campis*; see note 248 f.), *Th.* 8.465 (*amnes*) *pontoque negant descendere mixti*, 11.464 (*Erebo*), Sil. 13.708,759. For the personification of the fields (*trepidantibus*) cf. 67 *trepidas . . . per herbas.*

427–29 The device of providing a plurality of explanations for natural phenomena is one much loved by Silver Latin poets; see introd. note to 809–816. In Statius' epic world, unfettered by mere scientific considerations, the last explanation, the mythological, is the one we must accept; cf. also V.Fl. 1.670 f., *Th.* 7.815 f.

427 f. animos sive imbrifer arcus, / seu montana dedit nubes: the belief that the rainbow drinks water and consequently generates rain-clouds is common in antiquity e.g. Emp. *fr.* 50 DK. Ἶρις δ' ἐκ πελάγους ἄνεμον φέρει ἢ μέγαν ὄμβρον, Pl. *Cur.* 131, Verg. *G.* 1.380 f., Hor. *Ars* 18, Prop. 3.5.32, Plin. *Nat.* 18.353, Luc. 4.80 f.; see Bömer's note on Ov. *Met.* 1.270 for other parallels and literature. In Statius the concept further occurs in *Th.* 9.405 f. *imbrifer arcus / pascitur,* 10.125, *Ach.* 1.220, *Silv.* 3.3.81, 5.1.103 f. The rare compound *imbrifer,* first recorded in Verg. *G.* 1.313 *imbriferum ver,* is also applied to Iris in Sen. *Oed.* 315.

For 'animos dare' = 'to give spirit' cf. *Aen.* 7.383 (also achieving an effect of personification) and 9.144.

The alternative explanation of the 'mountain clouds' does not refer to the melting of snow (as in Luc. 1.219) as Lactantius suggests, but to rainclouds gathering in the mountains; cf. Lucr. 6.495 ff., 733 f. (on the flooding of the Nile) *ad altos denique montis / contrusae nubes coguntur vique premuntur,* Liv. 22.30.10 *nubem, quae sedere in iugis montium solita sit.*

428 f. seu fluminis illa / mens fuit: the more probable explanation on the level of the myth. For *mens* = 'purpose, intention' cf. for instance *Aen.* 8.400, 10.182, *Th.* 3.304 f., 10.432, *Ach.* 1.284. Since *fluminis* is complemented with *pater* (429), Markland's *numinis* is superfluous; for the favourite device of 'disjunctiveness' see Index III s.v.

429 obiectusque vado pater arma vetabat: *-que* connects the double identity of Asopos as both a river and a god. Passive forms of 'obicio' are used to denote things in the way or constituting a barrier; cf. *B. Alex.* 36.3, Verg. *G.* 3.253 f. *obiecta retardant / flumina,* 4.503, *Th.* 2.731, 9.472, *Silv.* 3.2.45 f. Statius exploits the concept of the river as a god in having the Asopos put his wild stream in the way of the enemy. This remarkable use of *obiectus* is similar to *Th.* 4.143 f., where the Centaur Hylas is said to dam a great flood with his mighty bulk, *ingenti donec Peneia saltu / stagna subit magnumque obiectus detinet amnem*; see introd. note to 424–40 and 439 n. Cf. also *Th.* 6.257 f. *obiectus geminis umbonibus agger / campum exire vetat.* 'Vadum' must be taken in the rare (poetic) sense of 'water', for which cf. Sen. *Her.F.* 680 *placido quieta labitur Lethe vado*; the plural is more common. In 439 the noun has a different sense. The phrase *arma vetabat* is perhaps reminiscent of *Aen.* 2.84 (Deipser 1881: 28) *quia bella vetabat*; the verb is also used with (personified) objects in Sen. *Her.O.* 1624 *quercus*..

Phoebum vetat, V.Fl. 8.304, *Th.* 6.257 f. River-gods are often provided with the honorific appellation *pater*; cf. Enn. *Ann.* 26 Sk., Acc. 335R², Tib. 1.7.23.

430 tunc ferus Hippomedon: the same epithet is applied to him in *Th.* 9.196, 544, 568. For Hippomedon in the Theban legend see Ten Kate (1955: 95 ff.), Kytzler (1969: 228).

magno cum fragmine ripae: if Luc. 1.222 is Statius' direct source (see introd. note), the reference is not to the tearing of the bank ('tandis que s'effondre une bonne partie de la rive', Lesueur), but to the breaking of the current as a result of Hippomedon's plunge. For 'ripa' = 'water' see 325 n. The use of 'fragmen' indicating the action or process of breaking is introduced by the Silver poets; cf. V.Fl. 3.477 *percussit subito deceptum fragmine pectus*, Sil. 1.372, 5.495, TLL s.v. 1231,77 ff.

431 cunctantem deiecit equum: this use of 'deicio' = 'force to go down' is similar to Luc. 4.745 *aciem deiecit in agros* and Sen. *Thy.* 803 f. *quae causa tuos* (i.e. Sol) *limite certo / deiecit equos?*; TLL s.v. 397,52 ff.

432 gurgite de medio: going one better than Caesar in Luc. 1.223 f., who speaks only after he reaches the further side, *superato gurgite.*

frenis suspensus et armis: a bold phrase. Barth's VS and Amar-Lemaire paraphrase with 'elatis habenis et clipeo'; so also Bindewald ('Zügel und Waffen erhebend'). Mozley is closer to the Latin, 'supported by reins and trappings'. Lesueur's 'glissa sur les eaux avec ses rênes et ses armes' is puzzling. The sense is best illustrated by Caes. *Gal.* 7.56.4 *ut bracchia modo atque umeri ad sustinenda arma liberi ab aqua esse possent.* The ablatives should be explained as expressing the point of attachment: Hippomedon poised above the stream gives the optical illusion of being suspended from his reins and shield. The phrase thus elaborates on the description of Camilla skimming lightly over the waters in *Aen.* 7.810 *per medium fluctu suspensa tumenti*; cf. further Cic. *Tusc.* 2.67 *equi . . . Neptunii, qui per undas currus suspensos rapuisse dicuntur.*

433 f. ite viri . . . sic vos . . . primus / ducere . . . voveo: *sic* may simply indicate that he vows to lead them to Thebes in the same way as he now crosses the river. Probably, however, *sic* is used with restrictive force (OLD s.v. 8), 'on these terms', making the vow conditional on the granting of the request expressed in the preceding exhortation *ite viri.* Hippomedon, then, promises to lead them to Thebes'

destruction on condition that they will follow him now. The nearest parallels for this use are Catul. 17.5 f. *sic tibi bonus .. pons ... fiat / munus hoc mihi ... da*, [Tib.] 3.19.6 = (4.13) *displiceas aliis: sic ego tutus ero* and Hor. *Carm.* 1.3.1 *sic te diva potens Cypri ...* Note the tragic irony contained in this vow; Hippomedon will be killed in Book 9 by the river Ismenus.
'Voveo' with NcI also *Epic. Drusi* 180.

435 praecipitant cuncti fluvio: for the dative of place whither cf. Ov. *Met.* 4.92 (*lux*) *praecipitatur aquis.*

puduitque secutos: note the emphatic use of *secutos*, 'ashamed to have but followed' (Mozley). Statius' pointed phrase is elucidated from its source V.Fl. 4.197 f. *omne pecus ... / ... iamque et mediis procedit ab undis.* Valerius' factual statement that the herd takes the lead thus receives a psychological explanation.

436–40 The simile describes the fear of a herd which must ford an unfamiliar river, thus illustrating the fear of the Argive army. Like Hippomedon, the *ductor taurus* belittles the danger (see note on 439) and the herd's fears by entering the water and breaking its force.

The direct source of this simile is V.Fl. 4.195–98 (line 196 is suspected of being interpolated), *qualiter ignotis spumantem funditus amnem / taurus aquis qui primus init spernitque tumentem / pandit iter, mox omne pecus formidine pulsa / pone subit, iamque et mediis procedit ab undis.* In Valerius the simile illustrates how the fear of the Argonauts (for the hidden terrors of Amyclus' cave) is lessened by the encouraging words of Pollux; this change in temper is illustrated by the vanishing of a herd's fear after its leader has entered the river. The similarity between the situation of the soldiers and that of the herd to which they are likened is much stronger in Statius than in Valerius; in Statius both the army and the herd are afraid to cross the river.

Von Moisy (1971: 107 ff.) points out that Statius' simile concentrates on psychological aspects of the situation. While the lessening of fear receives scant mention in Valerius (*formidine pulsa*), Statius describes it from a psychological point of view; the herd has the impression that the waves are gentler, the crossing easier and the banks drawing nearer. This interpretation of the lines is, however, dependent on the meaning attributed to *vadumque fecit* (439); see comm. ad loc. and on 439 f.

Valerius' simile has only one function, to illustrate the alteration in the psyche of the Argonauts. In Statius the function of the comparison

is many-sided; besides illustrating the change in morale, the simile serves as a substitute for a description of the crossing of the Asopos itself. During the 'Erzählzeit' of the simile the Argives have apparently reached the other bank; they are approaching Thebes in 441 f. The simile in 139–44 has the same function of filling a lapse of time; see note on 145 f. Moreover, as Holland points out (1976: 94), the choice of *triste pecus* in order to illustrate the emotions of the army, together with the comparison of the Thebans to a herd of sheep in 393–97, may be taken as significant within the context of the story.

436 ac velut . . . si quando: this introductory formula occurs only here in Statius and only once in Vergil, *Aen.* 10.803. The simile lacks a formal application to the context, examples of which are provided by Fitch (1987: 402).

ignotum . . . per amnem: this explanation of the herd's fear is a variation on V.Fl. 4.195 f. *ignotis spumantem funditus amnem / . . . aquis*, where the river's wildness is explicitly mentioned.

437 stat triste pecus: the phrase recalls *Aen.* 12.718 (also part of a simile): *stat pecus omne metu mutum*; cf. further *Th.* 4.703 f. *deceptum margine ripae / stat pecus.*

437 f. procul altera tellus / omnibus: in contrast to the subjective impression in 440 *visaeque accedere ripae.*

438 late medius timor: 'fear stretches wide between' (Mozley). The bold phrase is succinct for 'timor eius rei quae media est', denoting the fear caused by the water which separates them from the other bank. The use of *medius* in the sense of 'situated between' is comparable with Hor. *Carm.* 3.3.46 f. *qua medius liquor / secernit Europen ab Afro*, Liv. 32.10.8 *dirempti medio amni*, Aus. *Mos.* 285; cf. further 557. For *late* cf. *Aen.* 1.21 *populum late regem*, Hor. *Carm.* 3.17.9 *late tyrannus*, Tac. *Hist.* 2.8 *inde late terror.* The usage of *timor* indicating the source of fear is comparable with V.Fl. 1.23 (Pelias) *longus populis metus* and *Th.* 7.746, where see note.

438 f. ast ubi ductor / taurus init: *ast* for *at* is common in epic poetry from Vergil onwards (TLL s.v. *ast* 943,23 ff.); *ast ubi*, only once in Vergil (*Aen.* 3.410), is common in later epic, e.g. Ov. *Met.* 6.685, 8.871, Luc. 6.538, V.Fl. 6.95, Sil. 1.123, 10.353, 12.175, *Th.* 2.41, 4.431, 5.340, 9.699 (TLL s.v. *ast* 944.1–3). For the attributive use of nouns in *-tor*, a widespread device in poetry, see K.-St. I, 232.6;

ductor is also applied to animals in Sen. *Thy.* 226, *Th.* 5.330, 6.864, *Ach.* 1.313. *Taurus init* borrows from V.Fl. 4.196 *taurus qui primus init* (see below); for the contracted perfect see Vollmer on *Silv.* 5.2.12.

439 fecitque vadum: not 'makes the crossing' (Mozley), because *vadum* does not denote the action of crossing, nor 'zeigte die Furt' (Imhof), 'ouvre le gué' (Lesueur), or 'bahnt die Straße' (Bindewald). Statius' point of departure is Luc. 1.221 f. *molli . . . vado* and V.Fl. 4.196 *pandit iter.* By entering the river the bull breaks the violence of the current and calms the water; thus he provides a *vadum* = 'ford' for the herd. For this procedure of breaking the violence of a stream see introd. note. Hippomedon's blocking the river calls to mind the identical deed performed by the Centaur Hylas in *Th.* 4.143 ff., with whom he is compared there. Now the wheel has come full circle. The Centaur's feat is emulated in the simile by the bull, the bull with whom Hippomedon is now compared; see also note on 429.

439 f. tunc mollior unda, / tunc faciles saltus: if this interpretation of *fecitque vadum* is convincing, the events and results described have actual rather than emotional causes, i.e. they result directly from physical action by the bull. For 'mollis' = 'gently moving' applied to waves cf. Lucr. 2.375, Catul. 67.33, *Aen.* 8.726 *Euphrates . . . mollior undis.* For *saltus* cf. *Aen.* 9.815 f. *praeceps saltu sese . . . / in fluvium dedit* and *Th.* 4.143 f. *ingenti . . . saltu / stagna subit.*

440 visaeque accedere ripae: the calming down of the stream and the psychological effect of the bull's initiative produce the illusion that the far bank is closer than before (437). This transferred use of the verb with topographical features is not uncommon, e.g. V.Fl. 7.86 (a sailor) *videt . . . saevas accedere Syrtes* (TLL s.v. 259,64 ff.); the sense required here, 'to draw near to one another', is however exceptional.

441–451 *The Argives, having reached Thebes, pitch camp on a hill overlooking the city.*

The paragraph reworks the similar descriptions in *Aen.* 11.522–31, the defile in which Turnus sets an ambush for Aeneas, and Luc. 3.375–87, to which passages Statius' first line patently refers; Sil. 1.327–33 is worth comparing.

441 f. haut procul inde iugum tutisque adcommoda castris /

arva notant: note the economy in the narrative; the actual crossing of the Asopos and the ultimate phase of the march have been omitted.

The phrasing hints at the beginning of Vergil's ecphrasis in *Aen.* 11.522 f. *est curvo anfractu valles, accommoda fraudi / armorumque dolis*, the first (and in Vergil only) occurrence of 'accommodus' in poetry. That Statius is well acquainted with these lines is apparent from his imitation in *Th.* 6.614 f. *fraudique accommoda . . . / tempora* and 10.192 *pulchraeque accommoda fraudi.* At the same time Statius refers the reader to Lucan's description of Caesar's camp near Massilia in *B.C.* 3.378 *tutisque aptissima castris*, which imitation of Vergil (unnoticed by Hunink 1992) serves as a further substructure for the subsequent lines. Note that Lucan imitated Vergil's defile in 4.157–62; Thompson-Bruère (1970: 154 f.). For 'notare' in the sense of 'animadvertere' see 40 n.

442 f. unde urbem etiam turresque videre / Sidonias: note the ellipse of *est* (= *licet*), for which cf. note on 60 f. The site is not only secure but commands a view of Thebes; for the postposition of *etiam* cf. for instance *Aen.* 2.80 *vanum etiam mendacemque . . . finget.* The epithet 'Sidonius' = 'Theban' alludes to the Phoenician origin of Cadmus, the founder of Thebes. The clause is reminiscent of *Aen.* 7.160 f. *turris ac tecta Latinorum / ardua cernebant iuvenes*; see also note on 448–50.

443 placuit sedes fidique receptus: *receptus* ('a place for shelter') occurs only here in Statius. This imitation of *Aen.* 11.527 *planities ignota iacet tutique receptus* corroborates the reading *tutique receptus* (Pω and M[1].) there; for a discussion of the problem see Con.-Nettleship ad loc. The phrase is best taken as a hendiadys amplified by the next line.

444 colle per excelsum patulo: attributive with *sedes* and *receptus.* The phrase is a striking instance of Statius' reworking of his models: the condensed expression refers to the natural positions described in *Aen.* 11.526 f. *hanc super . . . summoque in vertice montis / planities ignota iacet* and Luc. 3.375 ff. *tumulus surgentis in altum / telluris parvum diffuso vertice campum / explicat.* The hill is 'widespread all over the area of its high summit', that is, the hill's summit extends over a wide area.

444 f. aperto / arva sinu: for 'sinus' denoting the curved slopes of the hill cf. Liv. 30.2.12 *Arpini terra . . . in ingentem sinum consedit*, Curt. 3.4.6 *iugum montis velut sinu quodam flexuque curvatum.* 'Apertus': not 'plain', but rather 'without any obstacles', a great tactical advantage for those on top of a hill, as is explicitly stated in *Aen.* 11.528 f.; cf. also Caes.

Gal. 2.18.2, *Civ.* 1.71.1, Verg. *G.* 2.280 (TLL s.v. 220,23–54).

445 f. nullique . . . instant / despectus: for *despectus* = 'a view from a height' cf. Lucr. 4.416, Caes. *Gal.* 2.29.3 *cum ex omnibus . . . partibus altissimas rupes despectusque haberet.* The phrase is reminiscent of the description of Carthage in *Aen.* 1.418 f. *collem, qui plurimus urbi / imminet adversasque aspectat desuper arces* and should be compared with Sil. 12.487 f. *propior qua moenibus instat / collis, et e tumulis subiectam despicit urbem*, where 'instare' is again used of a superior and threatening position.

446 f. nec longa labor munimina durus / addidit: as is explained in the subsequent lines, nature herself has provided for the fortifications, which under normal circumstances would have had to be erected by the toiling soldiery: *vallum, fossa* and *pinnae.* The phrasing refers to the description of the (artificial) earthwork raised by Caesar in Luc. 3.377 f. *longo munimine cingi / visa duci rupes.* A deliberate contrast is also made between the description of these natural defences in the next lines and Lucan's description of the hard work Caesar's troops had to perform in order to achieve similar results; see comm. below. The precise meaning of the clause is illustrated in lines 447–49: only minor additions were necessary to make the natural fortifications ready for defence.

447 ipsa loco mirum natura favebat: explicative asyndeton. The phrase is similar to *Silv.* 2.2.52 *his favet natura locis*; cf. also Flor. *Epit.* 4.12.60 *favebat consilio natura regionis* (TLL s.v. 376,50–73). The neutr. sg. may be explained as parenthetical (for which cf. Ov. *Met.* 7.790, 11.51, Luc. 4.456, *Th.* 9.875), or, more probably, as adverbial, for which only Cic. *de Orat.* 2.184 can be cited as a parallel, *mirum quiddam valet* (TLL s.v. 1076,84).

448–50 Nature had fortified the site in a way characteristic of a Roman camp with its *fossa, agger, vallum* and *pinnae*: cf. Caes. *Gal.* 7.72.4 *post eas* (*sc. fossas*) *aggerem ac vallum . . . exstruxit. Huic loricam pinnasque adiecit . . .*, and the description of a camp in Vegetius 1.24 f. Statius obviously has in mind Aeneas' temporary settlement in Latium in *Aen.* 7.157 ff., *ipse humili designat moenia fossa, / . . . / castrorum in morem pinnis atque aggere cingit*, where the precise meaning of *pinnae* is disputed (see Con.-Nettleship ad loc.).

448 in vallum elatae rupes: for the transferred use of *vallum*, not 'pallisade' but 'enclosure', cf. *Th.* 10.519 and 12.9, denoting the walls of Thebes; see Henry *Aeneidea* III 804. For the brachylogic use

of *in* with accusative 'so as to become', cf. Verg. *G.* 1.508 *falces conflantur in ensem, Aen.* 3.533 *portus.. curvatus in arcum,* 6.42, Luc. 3.379 *pars urbis celsam consurgit in arcem* (TLL s.v. *in* 761,33–48). Note the spondaic rhythm of this line.

448 f. devexaque fossis / aequa: the substantival use of *devexa,* 'slope', also occurs in Caes. *Gal.* 7.88.1, Manil. 2.846, Sil. 3.632, *Th.* 3.325, 9.243, 12.244. For 'aequus' = 'matching in quality' cf. *Th.* 9.837 *huic aequam nosces nec Pallada dextrae.*

449 fortuito ductae quater aggere pinnae: 'fortuitus', only here in Statius and never in Vergil, is first applied to material objects in Hor. *Carm.* 2.15.17 (*caespitem*). As the *pinnae* usually are placed upon the *agger* or *vallum* – cf. Caes. *Gal.* 7.72.4 (quoted above), Luc. 3.386 f., Sil. 7.603 *summas alto . . . in aggere pinnas* – these words seem to indicate that the rampart has four (*quater*) natural sally-ports. In *Th.* 10.262 the Argives leap through the spaces thus provided, *per abruptas castrorum ex aggere pinnas*; it is therefore unlikely that *aggere* denotes separate 'mounds' (Mozley). The use of 'duco' is similar to Ov. *Met.* 3.159 f. *(natura) pumice vivo / . . . nativum duxerat arcum*; cf. also *Th.* 4.151 (TLL s.v. 2151,8–32).

450 f. donec sol montibus omnis / erepsit: the phrase vividly expresses the effect of sunset in the mountains, the sunlight gradually crawling away over the peaks rather than sinking vertically. The verb is only here used of the sun; cf. *Silv.* 2.2.30 *per obliquas erepit porticus arcus* and for the abl. sep. Sil. 15.614 *erepit . . . castris.*

451 rebusque dedit sopor otia fessis: *rebus fessis* is a Vergilian coinage (cf. *Aen.* 3.145, 11.335) which is also imitated in Sil. 2.492 and Tac. *Ann.* 15.50.1. The natural phenomenon of nightfall followed by sleep after the toils of day, provides a fitting end to the tale of the Argives' long march and their final halt in sight of Thebes. This particular device of closure has its origin in Homer, but is not restricted to epic poetry; see Smith (1968), Schrijvers (1973: 145).

Statius exploits the motif of 'nocturnal comfort' in a most effective manner: the Argives rest after their toils, whereas in the next paragraph the Thebans are described as passing the night in a state of frenzy. The contrast between the sleeping army and the restless city is a striking application of a well-known topos, described by Leeman as 'The lonely Vigil' (1982: 28 ff.).

452–469 *Nocturnal panic in Thebes; provocation by the Fury Tisiphone.*

This description of the panic in Thebes, which contrasts with the rest and relaxation among the Argives after their efforts in the preceding section, balances the panic which broke out in the Argive camp as a result of the actions of *Pavor* (7.122–44). Furthermore Statius creates a structural link with the night in Thebes during which Laius' spirit visited the city (2.71 ff.); the causes of the insomnia are different (2.74 *insomnem ludo certatim educere noctem* ~ 7.454 *territat insomnem nox atra diemque minatur*), but Laius' exhortation to Eteocles (2.102 ff.) is similar to Tisiphone's subversive actions in 7.466 ff.

The description of a city panic-stricken by the rumour/news of the enemy's approach is a favourite of Silver Latin epic. The passages concerned are similar in structure and content to such an extent that a distinct 'genre' can be discerned. My terminology and approach in what follows are derived from Cairns (1972).

Naturally the motif is closely related to that of the 'urbs capta', which had been conventionalized by the time of the Hellenistic historians, as is shown by Paul (1982). Whereas the conventional elements of the 'captured city' motif are discussed at some length from a rhetorical viewpoint in *Rhet. Her.* 4.39.51 (see Calboli [1969] ad loc.) and Quint. 8.3.67 ff., both illustrating the stylistic concept of *evidentia* (see below), the constituent parts of the 'panic-stricken city' motif can only be deduced from its representatives in poetry and historiography: Caes. *Civ.* 1.4, *Aen.* 11.445 ff., Luc. 1.233–61, Petr. 123, V.Fl. 3.43 ff., *Th.* 4.346 ff., 10.552 ff. and our present passage. An analysis of these passages produces the following generic pattern.

1) Approach of the enemy (a), or the news/rumour of the approach (b), causes extreme fear.
2) If 1b, contents of the (false) tidings.
3) Effects on human behaviour: (a) preparations for war; (b) frantic behaviour.
4) Psychological effects: (a) general; (b) loss of confidence in one's own force; (c) mental anticipation of imminent events (= 'urbs capta'); (d) fear generates rumours; (e) consequent panic results in hallucinations.
5) A specification of the frantic ways in which the various groups of the population react, either as an elaboration of 3) or 4), or incorporated in 3) or 4). The figure of μερισμός/*distributio* (Lausberg

1960 § 675) is illustrated from the description of a captured city in Hom. *Il.* 9.594 ff. by Arist. *Rhet.* 1365a10 ff.; another example is provided by Quintilian, as part of his picture of a captured city, in *I.O.* 8.3.68: *aliorum fuga incerta, alii extremo complexu suorum cohaerentes et infantium feminarumque ploratus et male usque in illum diem servati fato senes.*

As the complexity and allusive succinctness of our passage only becomes apparent when compared with the other representatives of this motif, a schematized survey of the structure of these passages follows. Not every element of the 'generic formula' is represented in the actual passages, and also the individual emphasis, esp. with regard to 4) and 5), varies greatly.

The 'generic formula' has been elaborated in a relatively simple and straightforward manner in the following passages:

Caes. *Civ.* 1.14: Rome at Caesar's approach; cf. Luc. 1.466 ff. (cited below)

1) *Quibus rebus Romam nuntiatis tantus repente terror invasit, ut...*
2) *Caesar enim adventare iam iamque et adesse eius equites falso nuntiabatur.*
3) *Lentulus... ex urbe profugeret. Hunc... consecuti sunt. Dilectus... intermittuntur.*
4b) *Nihil citra Capuam tutum esse videtur.*

Aen. XI 445–54: Laurentum at the approach of Aeneas' troops
1b) 447 f. *nuntius... / ecce ruit magnisque urbem terroribus implet*
2) 449 f. *instructos acie... Teucros / Tyrrhenamque manum totis descendere campis*
4a) 451 f. *extemplo turbati animi concussaque vulgi / pectora et arrectae stimulis haud mollibus irae*
5) 453 f. *arma manu trepidi poscunt, fremit arma iuventus, / flent maesti ... patres.*

The influence of Vergil's lines on Statius' passage is mainly limited to the 'generic formula', but his lines 452 ff. are imitated in St.'s 615 f. and Turnus' reaction in 459 f. strongly influenced St.'s 611–15.; see introd. note to 608–627 and Appendix VIa. Moreover, Vergil's introductory lines 459 ff. were imitated by St. in 237 ff. (see comm. ad loc.), line 468 in St. 455.

With the exception of V.Fl. 3.43 ff. and Sil. 12.541 ff., the Silver Latin representatives of the motif exhibit a more complex structure, while the emotional aspects 4c) and 4d) are highlighted in particular.

Luc. I 466–98: Rome at Caesar's approach from Gaul
1a) 466 ff. (Caesar) *spargitur Italiam vicinaque moenia complet*
4d) 469 *vana quoque ad veros accessit fama timores*, specified in 471–78.
4e) 479 f. *nec qualem meminere vident: maior ferusque / mentibus occurrit victoque immanior hoste.*
4d) 484–86 . . . *sic quisque pavendo / dat vires famae: nulloque auctore malorum / quae finxere timent.*
3) 490–509 . . . *sic turba per urbem / praecipiti lymphata gradu . . . inconsulta ruit* (495–98) . . . *sic urbe relicta / in bellum fugitur* (503–04).
4c) 493–98 *credas aut tecta nefandas / corripuisse faces* . . . The evocation of a captured town replaces the 'topical' anticipation.

Lucan's description recalls Vergil's picture of Fama in *Aen.* 4.173–98; see Thompson-Bruère (1968: 9 f.). His passage contributed to Statius' version, together with the description of the panic at Ariminium in *BC* 1.239 ff.; see comm. (also on 402, 599 f.) and Appendix V.

Petr. 123 (*Bell.Civ.*): Rome at Caesar's approach
1b) 210–12 . . . *Fama volat summique petit iuga celsa Palati*
2) 213 f. *iam classes fluitare mari . . . / fervere . . . turmas*
4c) 215 f. *arma, cruor, caedes, incendia totaque bella / ante oculos volitant*
4a) 216–21 *ergo pulsata tumultu / pectora . . .*
3) 221–25 *quantum quisque timet, tantum fugit, . . . maerentia tecta relinquunt*
5) 226–30 *ille . . . natos, ille penates . . . sunt qui coniugibus . . . grandaevosque patres . . . iuventus*
3) 231 . . . *praedamque in proelia ducit.*

Th. IV
1b) 345 f. *Cadmi . . . plebes / . . . nec molli territa fama*
2) 347 . . . *vulgatum descendere . . . Argos*
3) 349 f. *nulli distringere ferrum / impetus . . .*
5) 353–55 *hic . . . parentem / . . . hic . . . coniugis annos / . . . natos*
4d) 369–75 *adcumulat crebros turbatrix Fama pavores . . .*
4d) 377 ff. *novus his super anxia turbat / corda metus . . . erectam attonitis implet clamoribus urbem*, specified by the frenzied prophecy in 383–405.
3) 406–409 *at trepidus monstro et variis terroribus impar . . .*

Th. X
1a) 552 f. *at tuba luctificis pulsat clangoribus urbem*
3a) 554 f. *divisere aditus . . .*
4a) 556–59 *dira intus facies . . . insanis lymphatam horroribus urbem scindunt*

3b) 560 f. *fervent discurribus arces, / miscentur clamore viae*
4c) 561 ff. *ferrum undique et ignes / mente vident, saevas mente accepere catenas / consumpsit ventura timor . . .*
3b) 563 f. *tecta replerunt / . . . vallantur planctibus arae*
5) 566–73 *poscunt fata senes . . . ardet . . . iuventus / . . . femineis . . . querellis / flent pueri . . . / illas cogit amor . . .*

Cf. further Sil. 4.1 ff.: 1b (1), 2 (2–9), 3a (9–31), 4 (25–26, 32). See also introd. note to 105–44.

In our passage Statius has distributed the 'topical' elements rather freely, and, as said before, in a succinct and allusive manner.

1) The traditional messenger, etc., is here, as in *Th.* X and Sil. XII, replaced by the actual arrival of the enemy in the preceding section, and thus by the manifest reality of imminent war: *in conspectu belli* (453), *spectant tentoria . . . ignis* (458 f.). The element traditional at this point of the sequence is saved up for the provocative appearance of Tisiphone in lines 466–69.
3) The physical reaction is referred to by *insomnem* (454) and *discurrunt muris* (455).
4) The effects of panic produced in the Thebans' minds (a), summarized by *attonitas* (452), are reflected in their ominous nightmares in 464 (but see comm. ad loc.) and their ambivalent attitude towards the next day (c), implied by *suprema parantis* (453) and elaborated in 458 ff.

   The loss of confidence in one's own force (4b) is represented by *nil saeptum . . . / nil fidum satis . . . arces* (455 f.).

   Rumour generated by fear (4d) is referred to in 457 *rumor ubique alios pluresque adnuntiat hostis.*

   The consequent delusions (4c) are represented by *maioresque timor* (458).
5) The *divisio* in the tricolon 460–63 serves as an elaboration of both 3) and 4c).

452 quis queat attonitas dictis ostendere Thebas? the rhetorical question evokes *Aen.* 2.361, where Aeneas introduces his account of the fall of Troy: *quis cladem illius noctis, quis funera fando / explicet aut possit . . .*, in its turn imitating Hom. *Od.* 3.113 (Nestor) τίς κεν ἐκεῖνα / πάντα γε μυθήσαιτο καταθνητῶν ἀνθρώπων; Cf. further V.Fl. 2.216 f. *unde ego tot scelerum facies, tot fata iacentum / exsequar?*, *Th.* 7.343 f. *quis tibi . . . revolvat . . . ?*, 10.273 f. *quis numeret caedes, aut nomine turbam /*

exanimem signare queat? and – in a more traditional form – Sil. 5.420 ff. *quis deus, o Musae, paribus tot funera verbis / evolvat?* . . . Statius then proceeds with a rather detailed description of events in panic-stricken Thebes. The opposition between the rhetorical question, which suggests the inability to provide a full account and prepares for a *percursio*, and the relatively long account in lines 453–65, which could well be considered an example of *evidentia* (see below), suggests that in reality things were much more frightful than could be described here by the poet; see Lausberg (1960) §§ 881–85.

The otherwise unparalleled phrase *dictis ostendere* (cf. Cic. *de Orat.* 2.190 *verbis*) varies Vergil's *fando explicet*, both referring to the rhetorical concept of ἐνάργεια / *evidentia*, i.e. a type of narration that 'shows' the events to the reader, who thus becomes a kind of eyewitness; cf. Quint. 6.2.32 ἐνάργεια (. . .) *quae non tam dicere videtur quam ostendere*, 9.2.40, Lausberg (1960) § 810. Quintilian's example of a detailed description in 8.3.67 ff., a picture of a captured town, should be compared.

The end of the line is reminiscent of *Aen.* 4.470 *duplices se ostendere Thebas.*

453 urbem in conspectu belli suprema parantis: *parantem* ω; *paventem* Bernart; *parantis* PQ, read by most editors, also, hesitatingly, by Hill. *Belli* may be taken as abstract 'war', but in view of the preceding description of the enemy's camp near by (esp. 442 f.), a literal interpretation of *in conspectu* is likely (e.g. *Aen.* 12.213), in which case *belli* should be taken in the metonymical sense of 'exercitus'; cf. TLL s.v. 1832,7–69 providing many parallels, mostly from poetry, since Ovid: e.g. *Th.* 4.165 *toto despectans vertice bellum*, 637, 652; 5.348; 9.490; 11.456, 664; 12.754. For *conspectus* + gen. cf. TLL s.v. 492,76 ff.; e.g. Cic. *Planc.* 2, Vell. 2.104.4 *militum -u*, Juv. 10.230 *ad -um cenae.* In the parallel passages Luc. 1.480 (*mentibus occurrit*), Petr. 123 (*ante oculos volitant*), *Th.* 10.562 (*mente vident*), the spectre of war is seen with the mind's eye. For *suprema* 'end of an existence' (OLD s.v. 4c) cf. Luc. 5.200. The participle should be interpreted from the Thebans' point of view, which is elaborated in 458 f.; for this narrative technique, 'embedded focalization', see De Jong (1987:118 ff.).

453 f. urbem . . . / territat insomnem nox atra diemque minatur: *urbem territat* is taken from *Aen.* 4.187 (*Fama*) *magnas territat urbes*; for resemblances between Pavor, Fama, Tisiphone and 'panic' in general, see introductory notes to 105–45, 452–69 and comm. on 465. This line deliberately contrasts Thebes' present condition with

that in *Th.* 2.74 f., which is itself an imitation of *Aen.* 9.166 f. *noctem custodia ducit / insomnem ludo*, the only occurrence of 'insomnis' in Vergil; note the occurrence of *discurrunt* both in *Aen.* 9.164 and line 455 here. For the transitive use of 'minari' = 'to hold out the menace of' with inanimate subject cf. Luc. 6.136, Sil. 5.94 f. *nemorosa minantur / insidias iuga*, *Th.* 7.29 and 9.622 *quid trepidae noctes somnusque minantur?* The paradoxical phrasing is to be compared with line 465. The 'darkness' refers to the actual situation, as in *Aen.* 2.360, but *ater*, as often, has its sinister overtone, for which cf. *Aen.* 6.866 and *Th.* 8.375 f. *fatalem . . . horam / admovet atra dies*. Note the elegant arrangement of line 454.

455 discurrunt muris: a traditional element in similar descriptions: cf. Caes. *Civ.* 3.105.4 *ut in muris armata civitas discurreret*, *Aen.* 11.468 *in muros tota discurritur urbe*; see introd. note to 452–69. For abl. *muris* cf. V.Fl. 1.312 *discurrunt transtris*.

horrore sub illo: for *sub* = 'under the influence of' see OLD s.v. 14.

455 f. nil saeptum . . . / nil fidum satis, invalidaeque Amphionis arces: although the once mighty *Amphionis arces* have been described as actually crumbling and poorly repaired in 4.357 ff., here it is the emotional viewpoint of the inhabitants that is focused upon. Cf. the more explicit statements in Caes. *Civ.* 1.14.4 *nihil citra Capuam tutum esse omnibus videtur*, Sil. 12.545 *ceu moenia nulla supersint*; for this 'topical' element see introd. note 452–69. *Amphionis arces* implies that even these walls, built by magic (e.g. *Th.* 1.10, 2.455, 7.279, 665), seem to have lost the safety they provided (Barth). Cf. also Capaneus' sardonic comment in 10.870 ff. *humilesne Amphionis arces . . .*, where the story is called an ancient lie. For the favourite line ending *Amphionis arces*, also *Th.* 4.357, see Bömer on *Met.* 15.427.

457 f. rumor ubique alios pluresque adnuntiat hostes / maioresque timor: *altus* ω; *alios* P is read by Klotz-Klinnert and Traglia-Aricò; *alius* (Heins., Gronov.), preferred by Amar-Lemaire and Håkanson (1973: 53), is read by Kohlmann, Garrod and Hill.

Mozley's interpretation, reading *alios*, is in itself satisfactory: 'Rumour announces other foes on every side, and Fear yet more and mightier'; Håkanson's objection (*l.c.*) is based upon a misreading of Mozley's translation: 'on either side' would have been very odd indeed. But *alius* is attractive, since the opposition 'others (*alios*) . . . more' is rather weak.

Most defenders of *alius* understand *est*, thus taking *pluresque . . . maioresque* as objects of *adnuntiat timor*; e.g. Imhof 'Ueberall dies, bald jenes Gerücht'. Hill, following the tradition of Dd and O reads: *alius plures . . . hostes, / . . . timor*, deleting *-que* in *pluresque* (Pω). Although this reading would result in the elegant chiastic structure S.O.V.O.S., the loss of epic *-que . . . -que* may be considered a serious drawback and *alius plures* seems to provide somewhat overloaded information. The nominal phrase can be paralleled with *Aen.* 2.368 f. *crudelis ubique luctus, ubique pavor*, 755 *horror ubique animo*, *Th.* 5.73 *odia aspera ubique*, 6.537 *ubique . . . irae*, 8.169 *tantus ubique dolor*, *Silv.* 1.5.45 *multus ubique dies.* I cannot provide a convincing parallel for *ubique alius* as 'everywhere different', but cf. OLD s.v. 3 'an additional or further (one)'; for a similar problem see on 798 (*alius tremor*).

Whereas I think it is difficult to choose between *alius* and *alios*, I prefer to take *pluresque . . . maioresque* together with *adnuntiat timor.* Rumour enhancing numbers and even size of the enemy is, of course, a common idea; e.g. Luc. 1.479 f. *maior . . . / . . . immanior* (introd. note above), Tac. *Hist.* 3.61 *cuncta formidine implebant, augendo rumoribus virtutem copiasque hostium.*

'Adnuntio' is rare; it occurs first in Sen. *Dial.* 7.28, only here in Statius. Cf. Vergil's qualification of Fama as *nuntia* in *Aen.* 4.188 and 9.474 *nuntia Fama ruit* and Luc. 1.471 *velox properantis nuntia belli.*

458 f. spectant tentoria contra / Inachia: 'tentorium', only once in Vergil (*Aen.* 1.469), but a favourite with Lucan (13 times), also occurs in *Th.* 8.172, 10.299 and 12.39. For 'Inachius' = 'Argive' see comm. on 15. Adverbial *contra* emphasizes the nearness of the enemy, 'face to face'; cf. *Aen.* 10.760 *hinc contra spectat . . . Juno.*

459 externosque suis in montibus ignes: note the effective juxtaposition of *externos* and *suis*, emphasizing the intrusion into their own homeland.

460 ff. hi . . . hi . . . / hi . . .: the rising tricolon distinguishes three groups of Thebans: those who expect their salvation from the gods alone; those who only have trust in their own force; those who 'are so sure of being slain in battle that they order their own funeral pyre for the next day' (Mozley). The tricolon-structure is emphasized by anaphora and homoioteleuton (*duos . . . equos . . . rogos*). For this traditional specification of various groups see introd. note to 452–69, Worstbrock (1960) 135 f.

460 precibus questuque deos: the (unique) collocation is comparable with Ov. *Met.* 15.489 *gemitu questuque* (also unparalleled) and *Silv.* 1.2.68 *votis precibusque.* The only parallel for 'deos hortari' = 'implorare' (TLL s.v. 3009,6 f.) is Macr. *Sat.* 1.17.18, where, however, the verb is preceded by *invocare.* Its use here is to be explained as zeugmatic (*deos, tela, equos*).

Martia tela: cf. Verg. *Ecl.* 9.12 *tela inter Martia.*

461 belligerosque hortantur equos: the epithet, coined by Ovid (*Tr.* 3.11.13), is also applied to (war)horses in Luc. 6.84 (*sonipes*) and *Ach.* 1.431; cf. further Sil. 11.564 (of elephants). 'Exhortari' is the more common verb in similar expressions, e.g. *Aen.* 11.610 *furentesque exhortantur equos*; the use of the simplex pro comp. is rare, TLL s.v. 3009,9 ff., not before Ovid; cf. *Met.* 5.421 *terribilesque hortatus equos.*

461 f. hi pectora fletu / cara premunt: *pectora* Pω; *pignora* (Weber) is read by Hill, unconvincingly supposing *pectora* to have originated from lines 495–6. His parallels for 'premere' = 'pectore premere' are not helpful: in *Th.* 4.563 and 6.746 the meaning of the verb is explained by *ad ubera* and *in pectora* respectively; *Th.* 5.686 *tanti premerent cum pectora luctus* is very different. The required sense 'to press with one's body' might be illustrated with *Th.* 1.122 *gremioque Palaemona pressit* and its occurrences in a sexual context in OLD s.v. 2b. *Pectora* should be retained, *pectora cara* denoting the persons they love, as in 7.495 f. *urguens . . . cara sororum / pectora* (borrowed from *Aen.* 11.215 f.); cf. further V.Fl. 1.214 f. *sic amplexu, sic pectora fratris, / Juno, tene.* Possibly, *pectora premunt* is a variation upon *Aen.* 7.518 *et trepidae matres pressere ad pectora natos.*

462 f. rogos et crastina mandant / funera: for the distinction between *rogos* and *funera* cf. *Aen.* 3.62 f. *instauramus . . . funus, et ingens / aggeritur tumulo tellus*, where Servius explains *funus* as 'apparatus mortuorum'. The combination of 'crastinus' with nouns other than *dies*, *nox*, etc., is rare: cf. V.Fl. 7.97 *crastinus ignis* (of bulls), *Silv.* 4.6.64 (*bella*), Apul. *Met.* 6.32 *meum crastinum deflebam cadaver.*

463 tenuis demisit lumina somnus: 'demitto' = 'cast down the eyes' is used normally in a context of fear (e.g. Ov. *Met.* 15.612, *Th.* 10.63); it is used in connection with sleep only here, at V.Fl. 3.41 *demittitque oculos* and Apul. *Met.* 4.24. As epithet of 'sleep' *tenuis* ('scanty') also occurs in *Th.* 1.389 *invitat tenuis ad dura cubilia somnos*, 2.145 f. *tenuis sub pectore . . . / tracta quies.*

464 bella gerunt: the recurrence in dreams of the (pre-)occupations of waking life is a commonplace. Statius possibly has in mind the vivid description in Lucr. 4.965 ff. *induperatores pugnare ac proelia obire* . . .; cf. Petr. fr. 30.7 ff. *oppida bello / qui quatit et flammis miserandas eruit urbes / tela videt versasque acies et funera regum / atque exundantes profuso sanguine campos*; Luc. 7.766 f. *armaque tota / mente agitant, capuloque manus absente moventur.* See Bailey on Lucr. 4.962–1036 for further references.

464 f. modo lucra morae, modo taedia vitae / attonitis: the obscurity of the syntax allows the following interpretations:

	lucra	*morae*	*taedia*	*vitae*	*attonitis*
a.	subj.	defining gen.	subj.	defining gen.	poss. dat.
b.	subj. compl.	subj.	subj. compl.	subj.	dat. iudicantis
c.	subj. compl.	subj.	subj.	defining gen.	dat. iud./poss.

For plural *morae* (b, c) cf. Ov. *Pont.* 3.4.96, *Ach.* 1.127; for *lucrum* + gen. (a) cf. Sen. *Dial.* 9.15.1 *libidinis lucra*; for predicative *taedia* (b) cf. Prop. 1.2.32 *taedia dum miserae sint tibi luxuriae.* The first option is the least likely, as it voices the objective narrator's viewpoint. The choice between b) and c) is difficult: the parallel structure in b) answers the expectations of *modo* . . . *modo*, but the merely apparent syntactic harmony in c) is a not uncommon feature of mannered style, see on 632 ff., 655, 695 ff.

In any case, however, the general sense is clear: now they consider the delay (i.e. the remaining hours of darkness) a gain, then they are weary of life (i.e. long for death). For the former idea cf. Claud. *in Eutr.* 2.53 *dum mora supplicii lucro.* These conflicting emotions (see on 465), fear of death *and* weariness of life, can be paralleled with Myrrha's in Ov. *Met.* 10.482 *inter mortisque metus et taedia vitae*, which is the first occurrence of the phrase 'taedium vitae' (cf. Cic. *Att.* 2.24.4 *prorsus vitae taedet*); see Bömer ad loc. for parallels (to which could be added *Ibis* 584, V.Fl. 6.325, Juv. 11.207), Lattimore (1962: 203 f.), Schoonhoven (1992: 241).

Shackleton Bailey (*MH* 1983: 56) considers the phrase *taedia vitae* hardly apposite here: to the Thebans delay was a sort of bonus and at the same time irksome, because they were impatient for action. As the warriors in his view are not sick of life, he suggests *visae* for *vitae*, supposing a quite understandable copyist's slip of the pen. His starting-point, however, the Thebans not being sick of life, is disputable and mainly depends on the interpretation of *bella gerunt* (464) and *lucem precantur* (465).

If *vitae* is retained, *bella gerunt* (464) refers to their obsessive preoccupation with their instant destruction (*suprema parantis*, 453) and *lucem precantur* (465) expresses their fear of the night in general, or perhaps even their longing for death. I do not think that the bellicose attitude in *hi tela . . . hortantur equos* (460 f.), being part of the *divisio*, can be applied to the general Theban feelings here. This interpretation would suit *attonitis* and the generic pattern of the motif (see introd. note to 452–69), from which impatience for action is absent (*Aen.* 11.445–54 is exceptional), but anticipation of battle is not unusual (Petr. 123, 215 f., *Th.* 10.561 f.). The Thebans' emotions, then, are similar to Myrrha's (see above).

If *visae* is read, *lucem precantur* and *bella gerunt* should be interpreted as indicating impatience for fighting; the verb would, however, be rather otiose, an ellipse being far more usual (e.g. 455–56).

Attonitis is repeated from line 452; together with the pointed expression in line 465, this repetition marks the end of the description of the panic in the city. The next four lines focus upon the emotions of Oedipus and his sons, incited by Tisiphone.

465 lucemque timent lucemque precantur: the paradoxical consequence of the contradictory emotions expressed in the preceding words. Their fear of the imminent events makes the delay desirable; their weariness of life makes them pray for these same events. For similar conflicting emotions see on 232 f. Schetter (1960: 102) points to the reversal of the situations at the end of the first day of battle in 8.162 ff. (Argives) and 218 ff. (Thebans).

466–69 Statius' Tisiphone is provided with characteristics of both Vergil's Allecto (*Aen.* 7.324–53, 10.41) and his Tisiphone (*G.* 3.552, *Aen.* 6.555, 570 f., 10.761). Her role in the *Thebaid* is very similar to Allecto's in *Aeneid* VII–XII, in imitation of Ovid's *Met.* 4.481 ff. A survey of the appearances of the Sisters in literature from Aeschylus onwards is presented in Bömer's introductory note to Ov. *Met.* 4.473–511; see also Schetter (1960: 5–21), Hübner (1970 : 80–2), RE Suppl. 8.85.16 (Wüst).

Traditionally, the Furies' concern is the punishment of wrongdoing in Tartarus, as e.g. in *Aen.* 6.570 ff. *continuo sontis ultrix accincta flagello / Tisiphone quatit insultans, torvosque sinistra / intentans anguis vocat agmina saeva sororum.* In the second part of the *Aeneid*, however, Allecto's concern is the provocation of strife: 7.325 ff. *cui tristia bella / iraeque insidiaeque et crimina noxia cordi*, 335 f. (cited below); see Fordyce on 7.324 ff.

Allecto's inciting role in *Aeneid* VII was transferred to Tisiphone by Ovid in the Ino and Athamas episode in *Met.* 4.473 ff. (see 466 n.) and by Seneca in *Thy.* 23 ff. She is associated with Oedipus' curse in Aesch. *Suppl.* 835; Soph. *Sept.* 70, 725, 790, *Oed. Col.* 1433; Eur. *Phoin.* 624.

Following these traditions Statius makes Tisiphone play an important role in the *Thebaid* (see Venini on 11.58): in 1.88 ff. she is conjured up by Oedipus and engenders *furor* in his sons; her frightening appearance is described in 1.103 ff.; in 4.483 she is evoked by Teiresias to open Hades, cf. 6.513 f.; in 7.564 ff. she brings about the failure of Jocasta's attempt at mediation by maddening Bacchus' tigers; in 8.65 ff. Pluto asks her to produce some ghastly horror in revenge for the exposure of his kingdom at the end of VII; in 8.344 ff. her shrill cry exhorts to battle; she takes part in the war in 8.758 ff. and causes Tydeus to gnaw his enemy's skull; her cheating Hippomedon in 9.148 ff. causes Tydeus' corpse to fall into the hands of his enemies. In 11.208 she requests the aid of her sister Megaera to conclude the fight with the death of the two brothers; she scares away Pietas in 11.483. Hübner (1970: 81) is therefore right in stating that Tisiphone is 'Triebfeder der gesamten Fluchhandlung'.

Tisiphone, being one of the Furies, is well-equipped for her task, sowing discord and hatred between brothers and father; cf. *Aen.* 7.325 f., 335 f. *tu* (Allecto) *potes unanimos armare in proelia fratres / atque odiis versare domos.* Seneca assigns this task to Tisiphone: *Thy.* 32 *superbis fratribus regna excidant* and 40 f. *fratrem expavescat frater et gnatum parens / gnatusque patrem,* imitated by Statius in lines 467–8.

466 it geminum excutiens anguem: the Furies are traditionally provided with snakes since Aeschylus (Pausan. 1.28.6); e.g. Prop. 3.5.40, *Aen.* 6.571 f. *Tisiphone quatit . . . torvosque sinistra / intentans anguis,* 12.847 f., Sen. *Med.* 960 ff., *Th.* 1.89 ff., 2.282 ff., 11.65 f., see note to 579. The phraseology here is derived from Ov. *Met.* 4.492 ff., which itself combined *Aen.* 7.346 f. and 450 (Hübner 91):

Aen. 7.346 f.	unum de crinibus anguem / *conicit* . . .
Aen. 7.450	*geminos* erexit crinibus anguis
Met. 4.492	caesariem *excussit*
Met. 4.495 f.	. . . *duos* mediis abrumpit crinibus angues / . . . raptos *inmisit* . . .

Statius' *excutiens* refers to *Met.* 4.492, where *excussit* is used 'fere i.q. quassare' (Bömer on 5.404); for this use of the verb see TLL s.v.

1313,58–77, citing this passage (wrongly, see below) and *Th.* 4.485 *angue ter excusso*, Hillen (1989: 105). As Tisiphone is provided with more than two snakes – e.g. *Th.* 1.103 *centum illi stantes umbrabant ora cerastae* – the phrase cannot be taken to mean 'shaking her *twin* serpents' (Mozley). For the use of *geminus* here, 'duo, non exclusis pluribus' (TLL s.v. 1743,82 ff.), cf. *Aen.* 2.203, 7.450, Ov. *Fast.* 6.736 *-o* . . . *angue*, Sen. *Her.O.* 1205 *-a serpens*, *Med.* 1023. For the same reason, *excutiens* cannot be taken as 'quatiens', but should mean 'shoot, throw' (OLD s.v. 6, TLL s.v. 1309,13 ff.), e.g.V.Fl. 4.413 (of Tisiphone) *abruptis excussi crinibus hydri*, *Th.* 10.69. The phrasing thus recalls *Met.* 4.495 f., where Ovid makes Tisiphone pull off *two* serpents from her head and *hurl* them towards both Ino and Athamas, a combination of *Aen.* 7.346 f. (Allecto hurling one serpent into the bosom of Amata) and *ibid.* 7.450 (A. raising two of the serpents on her head). The Fury's snake-throwing is further mentioned in *Th.* 2.282 f. *raptumque* . . . *atro / Tisiphones de crine ducem*. Statius goes one better in his imitation of Ovid's combination of the two Vergilian lines, by adding Ovid's *excussit* (*Met.* 4.492) and replacing Ovid's *duos* with *geminum*, in imitation of Vergil's *geminos*. His use of 'excutio', however, differs from Ovid's: *excutiens* imitates the form of *Met.* 4.492, while conveying the sense of *Met.* 4.495. If this interpretation is correct, the precise nature of Tisiphone's action has to be inferred from the model passages: Tisiphone hurls two snakes at each of the brothers (Amar-Lemaire) or either camp (Barth) in order to spread terror and madness; the infuriating mental effects, left implicit here, are described in *Aen.* 7.348, 458 ff., *Met.* 4.498 f., *Th.* 11.67. For the position of monosyllabic *it* see Mulder on 2.11 and my note on 662.

466 f. bacchatur utrisque / Tisiphone castris: cf. *Aen.* 4.666 *concussam bacchatur Fama per urbem*, 10.41 *Allecto medias Italum bacchata per urbes*. The link between snake-bearing Allecto/Tisiphone and her raving like a Bacchante is possibly provided by Catul. 64.258, where Bacchantes (so rightly Bömer ad loc.) *sese tortis serpentibus incingebant.* See further the note on 482.

467 f. fratrem huic, fratrem ingerit illi, / aut utrique patrem: T.'s fitness for the purpose is explicitly stated in *Aen.* 7.335 f. The phrase recalls Sen. *Thy.* 40 f. (see note on 466–70). For 'ingero' = 'let loose upon' (OLD s.v. 2c) cf. Luc. 7.785 *ingestaque Tartara somnis.*

468 f. procul ille penatibus imis / excitus: now that the brothers have been enraged by the thoughts of each other and of their fathers,

the narrative focuses upon Oedipus, who has not been mentioned since 385; for similar instances of ambiguous pronouns see Williams (1978:245), Dewar on 9.683; in this book also 131, 818.

penatibus imis is best taken with *excitus*; cf. Verg. *Ecl.* 8.98 *saepe animas imis excire sepulcris*, Sen. *Her.F.* 86 f. *ab imo Tartari fundo excitae / Eumenides*, V.Fl. 1.791 *excite parens umbris*. For *procul* = 'some way off' cf. Verg. *Ecl.* 6.16 *serta procul tantum capiti delapsa iacebant*, *Th.* 7.243. Thus Oedipus has left his voluntary prison (for which see *Th.* 1.49 ff. *ex imis ... tenebris*, 2.441, Eur. *Phoin.* 1541 σκοτίων ἐκ θαλάμων), 'in segno di gioia' (Venini on *Th.* 11.107) at the approaching war. Alternatively *procul imis penatibus* could be taken as a local abl., *excitus* as referring to the maddening influence of Tisiphone on his mental state: 'aroused he wanders far from his secret cell' (Mozley).

In *Th.* 8.240 ff. Oedipus shows himself for the first time (*tunc primum*) in human company, participating in banquets, eager for the defeat of both his sons: *inde epulae dulces ignotaque gaudia vultu* (254). Later, feeling more positively about his fatherhood, he abandons this questionable social behaviour: 11.107 f. *coetu fertur iam solus ab omni / flere sibi*, perhaps suggesting that he has again withdrawn to his hiding-place. In 11.580 f. he will once more leave this chamber, *profundis / erupit tenebris saevoque in limine profert / mortem imperfectam.*

For the frequent metaphorical use of *penates* see Heuvel on 1.50.

469 implorat Furias: as in *Th.* 1.59–87 and apparently more often, as appears from 11.105 f. (Tisiphone speaking) *ipse etiam, qui nos lassare precando / suetus et ultrices oculorum exposcere Diras.*

oculosque reposcit: eager to see his sons killed. Contrast 11.614 f. *o si fodienda redirent / lumina et in vultus saevire ex more potestas*, for grief over his sons' death.

470–627 Jocasta's attempt at mediation is frustrated by intervention on both the human and divine level. Outbreak of the war.

This episode has the following triadic structure:

(a) At daybreak, Jocasta hastens to the Argive camp in order to persuade Polynices to have a reconciliatory meeting with his brother at Thebes. The effect of her highly emotional speech to her son and to the Argive soldiers is overwhelming (497–527a), but Tydeus' sarcastic reaction (539–59) restores the Argives to their former murderous aggressiveness.

(b) This eagerness for war is further enhanced by divine intervention.

A pair of tame tigers, beloved by Bacchus and worshipped by the Thebans, are maddened by the Fury and, consequently, kill three Argive soldiers (564–90). Aconteus mortally wounds these tigers and is killed by a Bacchic priest (591–607).

(c) As a result of these events, the *concilium* is broken up and Jocasta flees from the Argive camp. Tydeus seizes the opportunity and successfully calls for battle. The outbreak of hostilities is, finally, likened to a rising gale (625–27), a further example of Statius' use of similes as a closural device.

As for its structure and narrative function, this episode is a close imitation of the debate of the Latins in *Aen.* 11.210–472, in its turn imitating the council called by Agamemnon in Hom. *Il.* 2.84–401, Iris' message to the Trojans in *Il.* 2.786–810 and the Trojan agora in *Il.* 7.345–80 (Knauer, Highet 1971: 210 ff.)

Vergil's war council provided Statius with the structure of this episode and by verbal echoes he emphasizes the literary background he wants his reader to be aware of. (a) In Bk. XI of the *Aeneid* the *legati* report Diomedes' advice to make peace with the Trojans (225–95). King Latinus' proposal to send a peace-embassy to Aeneas (302–35) is supported by Drances, who at the same time manages to anger Turnus (336–75); Drances' speech borrows from Thersites' in *Il.* 2.225–42 and Hector's in 3.39–57/326–31. Turnus replies in violent terms and at the end accepts Drances' suggestion to fight a duel with Aeneas. (b) The meeting is thrown into disorder by the message of Aeneas' advance, which changes the Latins' mood again to violent anger (445–58). The source of this section is *Il.* 2.786–840 (Knauer). (c) Turnus, seizing the opportunity, rushes for war; Latinus blames himself and quits the council.

The structural and verbal similarities between Statius and Vergil are schematized in Appendix VIa, which also comprises Statius' borrowings from *Aeneid* VII. As is shown by this list, Vergil's war council provided both the structure for Statius' episode as a whole *and* significant features for the phraseology in parts (a) and (c). The interruption of the debate by the messenger in *Aen.* 11.445 ff., however, has been substituted by St. with an intervention on the divine level, Tisiphone maddening Bacchus' tigers. Naturally, a messenger would not have suited Statius' narrative at this stage; moreover, divine intervention as complementary to men's actual tendencies is typical of his style. Hera's intervention in *Il.* 2.155–81, taunting Odysseus

into action after Agamemnon's disastrous proposal, may have been in Statius' mind, but the section as a whole is yet another close imitation of Vergil: the story of Silvia's stag in *Aen.* 7.489–527 (see introd. note to 564–607). The killings of both tigers and stag are the immediate causes for war.

This interweaving of passages from *Aeneid* VII and XI is continued in lines 624–27 and with the invocation of the Muses in 628–31; further elements from VII have been used in 133 f., 135, 136 f., 236 f. Apart from the structure provided by Vergil's war council, Statius' (sub)sections take their inspiration from various quarters; see introd. notes to 470–563 (Eur. *Phoin.*, Sen. *Phoen.*, Livy), 474–81, 560 f., 564–607, 625–27 and Appendix VIb.

Vergil's war council is Statius' main model, but he also seems to have in mind the debate in *Iliad* 2.84–401, or at least the structuring function of the similes there. In Homer three wave-similes illustrating the crowd's reactions follow the speeches by Agamemnon (110–41), Odysseus (190–206) and – again – Agamemnon (370–93), the latter rounding off the episode. Thus, every important phase in Homer's narrative is marked by a full simile; see Moulton (1977: 38–42), who points out that the string of similes in 87–394 is based on two motifs: land and sea. The first simile (144 f.) κινήθη δ' ἀγορή, ὡς κύματα μακρὰ θαλάσσης is echoed by the latter (394 ff.) Ἀργεῖοι δὲ μέγ' ἴαχον, ὡς ὅτε κῦμα . . .

In Statius, the 'swelling storm at sea'-simile (559b–63) at the end of Tydeus' speech (possibly inspired by Homer's 144 f.) is echoed by the 'breeze at land rising into a gale'-simile (625–27), by which the episode is likewise brought to a close.

Vergil uses only one simile in his episode, *Aen.* 11.297 ff. *ceu saxa morantur / cum rapidos amnis* . . ., the content of which (the sound of rocks checking with swift rivers) is not unlike Homer's series of wave-similes. Finally, note that *Il.* 2.786 f. ἄγγελος ἦλθε . . . Ἶρις, imitated in *Aen.* 11.447 f. *nuntius* . . . / *ecce ruit*, is transposed by Statius to line 227.

470–563 *Jocasta's attempt at arbitration.*

The oldest known example of Jocasta's attempt is found in the Lille papyrus of Stesichorus (P. Lille 76), discovered in 1976, where she addresses both Teiresias and her sons. Unlike the treatment of the myth in Hom. *Od.* 11.271–80 and Sophocles, Stesichorus makes Jocasta

live on after the revelation of Oedipus' parricide and incest. In the fragment she organizes a meeting, before Polyneices' departure, in which she suggests a compromise which is, as far as we can tell, successful.

This version was imitated by Euripides and thus indirectly (?) influenced Seneca and Statius. For a full discussion of Stesichorus' poem and its influence on Euripides' and Seneca's dramas, I refer to Bremer's article (1987). Statius' use of Euripides' version is sketched by Reussner (1921)[1] and Legras (95–7). A summary of the relevant passages in Euripides and Seneca will provide the necessary background for Statius' treatment of the reconciliation-scene, which was highly popular in antiquity: see the testimonia ad 445–587 in D.J. Mastronarde & J.M. Bremer, *The Textual Tradition of Euripides' Phoinissai*, Berkeley 1982, 413–18; cf. also the references in Prop. 2.9.50 *Thebani media non sine matre duces* and Petr. 80.4, where Giton casts himself – in the role of Jocasta – between Encolpius and Ascyltos, an obvious parody of Sen. *Phoen.* 443–48.

In Euripides' *Phoinissai*[2] Jocasta speaks the prologue. After the teichoscopy (88–202), Statius' model in lines 243 ff. of this book, Polyneices enters frightened and uncertain (261–80); his mother greets him joyfully (300–55). An exchange between mother and son (355–445) is followed by the appearance of Eteocles, after which the discussion begins. The scene 452–587 is carefully constructed: Jocasta's introductory words are followed by Polyneices' plea (28 vss.); 2 vss. spoken by the chorus serve to close this section (497–8). Eteocles' plea which then follows (27 vss.) is also rounded off with 2 vss. spoken by the chorus (526–7). Finally Jocasta reacts, chiastically, to Eteocles (528–67) and Polyneices (568–85). The hope expressed by the chorus in 586–87 is dashed immediately by Eteocles' rejection in 587–93; a hand-to-hand fight is narrowly avoided, Eteocles drives Polyneices from the city (–637). During the διαλλαγή Jocasta is remarkable for her self-control, her behaviour showing few traces of motherly pathos. In Euripides the scene dramatically serves to make things take their course. It transpires from vss. 81 ff. that Jocasta, with the agreement of Eteocles (451), has taken the initiative for an armistice and sent

[1] His list of similarities is far from complete (Eur. 306 f., 323 f., 457 f., 272 f., influenced St. 497 f., 503 f., 508, 511 f.) and his evaluative conclusion is rather prejudiced: 'cognosces artem Statii non tam poetae esse quam rhetoris tumidissimi semper modum excedentis et exaggerantis' (p. 17).

[2] See now D.J. Mastronarde, *Euripides: Phoenissae*, Cambridge (1994), esp. Introduction IV.

an emissary to bring Polyneices to Thebes in order to solve the dispute. Vss. 452–585 describe the outcome of this attempt at mediation; thereafter the bloodshed is inevitable.

In Seneca's *Phoenissae* Jocasta's lament for her sorrows (363–86) is rudely interrupted by a servant informing her that the two armies are on the verge of joining battle; Jocasta must put herself between them in order to reconcile her sons (387–402). Antigone backs this request: her pathetic words *nudum inter enses pectus infestos tene* (405) will be gratefully adopted by Statius (480 f.). As the armies close in, Jocasta decides to make her attempt at reconciliation and leaves for the battlefield (420–26). The subsequent description of her offstage actions by the servant in an eyewitness account (427–42) accomplishes a change of scene; the setting described becomes the actual setting of Jocasta's attempt in 443–664, 'a perfect example of *suasoria* in verse' (Bonner 1949: 164). Tarrant (1978: 251 f.) points to the unique juxtaposition of the properties of narrative and dramatic poetry in these lines. (In his imitation Statius substituted the narrator's 'Olympic view' for the servant's.)

Eteocles' reaction to his mother's plea, ranking power higher than fatherland and family (664), makes quite clear that her attempt has failed.

Seneca places the reconciliation-scene at a later and more dramatic point than Euripides: the attack is about to begin. This heightening of dramatic suspense is made possible by disregarding the dramatic unity of place. Whilst Euripides' armistice is brought about by an emissary, at the initiative of Jocasta, and the subsequent discussion takes place within the walls of Thebes, Seneca's Jocasta brings about the armistice herself, between the Argive and Theban battle lines. For Seneca's indebtedness to Euripides' play see further Hirschberg (1989: 8–17).

In Statius the initial situation is only partly identical with that in the second part of Seneca's tragedy. At the first light of dawn Jocasta, accompanied by Antigone and Ismene, leaves the city in haste, makes her way towards the enemy camp (470–83) and asks to be admitted to her son (483–92). A highly emotional meeting between Polynices, his sisters and his mother is followed by Jocasta's address a) to Polynices (497–519) and b) to the Argives (519–27). The sympathetic reaction of the army to her words is described in a simile (527–33), which also serves as a close to the first part of this scene. A short passage tells how Polynices, in part persuaded by the appeals of his sisters,

decides to grant his mother's request (537 *cupit ire*); Adrastus gives his permission (534–38). The actual success of Jocasta's attempt is, however, hindered by Tydeus' vehement address (539–59); this speech, a substitute for the brothers' dialogue in the tragedies, is of Statian invention. His plea alters the opinion of the army: *arma iterum furiaeque placent* (562). This turn-about is again illustrated with a simile (559–63), which also closes the section. The matter is then decided by Tisiphone who, in line with *Aeneid* VII, stages a fight between Argive soldiers and two of Bacchus' tigers. Hereupon deliberations in the Argive camp are halted; Jocasta (*iam non ausa preces*, 610) and her daughters narrowly escape assault; Tydeus' second speech unleashes the struggle (611 ff.).

A characteristic difference between Statius and his dramatic models is the addition of Antigone and the very young Ismene to Jocasta's expedition. This offers the opportunity for the pathetic description in 479–81, contributes to the highly emotional character of the meeting (495 f.) and is one of the causes of Polynices' decision (535 f.). This dramatically effective element is taken from Livy's account of Veturia's expedition to Coriolanus (see below).

The scene in *Thebaid* VII has its counterpart in 11. 315 ff. (see Vessey 1971: 88, Frings 1991: 119 ff.), where Jocasta appeals to Eteocles, who hastens to the duel, to abandon the fight. This attempt, too, is thwarted by the Fury. Jocasta's double attempt in the *Thebaid* imitates the structure of Euripides' play: in *Phoin.* 1264–83 she hurries to the scene of the duel, where she arrives too late.

Vessey (1973: 271) very properly observes that 'Statius was wise to keep the meeting of the brothers until the climax of the poem. This delay adds to the tension and suspense, as events march inexorably on towards the duel'. His further explanation, however, that Statius thus 'avoids the harsh necessity of showing the two sons directly rejecting their mother's prayers' (*ibid.*) is not convincing. Statius could surely have done justice to such a scene, not being one to shy away from family drama. Apart from heightened dramatic suspense, the explanation for Statius' deviation from the traditional pattern is to be found in the fact that he evokes a totally different situation.

Whilst the scene in Statius includes many elements, of both content and form, from Jocasta's attempt in Euripides and Seneca, the dramatic moment is completely different. Living up to the characteristics of his kind of poetry, Statius has transposed elements of the celebrated scenes of tragedy to a moment which Euripides merely indicated in

passing and which Seneca, for the sake of dramatic tension, did not differentiate from the actual meeting: Jocasta's suggestion to Polynices of a truce during which the matter can be discussed. This suggestion precedes the moment when the dramatic action in Euripides begins: Jocasta speaks of this initiative in *Phoin.* 81 ff. 'Εγὼ δ' ἔριν λύουσ' ὑπόσπονδον μολεῖν / ἔπεισα παιδὶ παῖδα πρὶν ψαῦσαι δορός; in 97 ff. it appears that the pedagogue has delivered her message; the result (cf. 272 f.) is Polyneices' arrival in Thebes (261 ff.). Statius has allotted the role of the pedagogue, with dramatic effect, to Jocasta herself; just as in Seneca it is Jocasta who is urged by the *satelles* and Antigone to the battlefield. In Seneca, however, the moment when discussion is suggested coincides with that of the meeting itself. In Statius the discussion envisaged by Jocasta never takes place, although Polynices has shown himself willing.

Statius has thus chosen a previously untreated moment from the tragic material and elaborated it with the elements of that same material. For instance, Polyneices' fear in Euripides, that he has fallen into a trap (261–66), transposed by Seneca to the disarming during the meeting (492–6), in Statius is anticipated by Jocasta (511–13) and rekindled by Tydeus (548 ff.).

As Soubiran (1969) rightly points out, Statius also adopts some significant elements from Livy's account (2.40) of Veturia's successful attempt to make her son Coriolanus withdraw from Rome.

a) The description of Jocasta's appearance and of her journey to the Argive camp (474–81).
b) The presence of Antigone and Ismene at the mediation: Veturia is accompanied by Coriolanus' wife and two children.
c) Polynices' emotional greeting of Jocasta and her angry reaction (492–99).
d) The – in Statius temporary – effect of Jocasta's plea on the army and her son (527–38).

Finally, in his description of Jocasta's appearance and delirious state of mind, influenced by Seneca and by Livy's Veturia, Statius incorporates the activities of Allecto, disguised as Calybe, in *Aen.* 7.415–51. Thus we are led to expect that this Jocasta will be quite different from Euripides' and Seneca's, an expectation which her *rhesis* (496 ff.) amply justifies.

For a more detailed discussion of these complex and intricate influences I refer to the introductory notes to the subsections of this episode and the commentary; see also Appendix VIb.

470–73 These highly contrived lines locate Jocasta's journey just after sunrise. While Euripides and Livy mention no specific moment in time, in Seneca the scene takes place in broad daylight (394 *vide ut atra nubes abscondat diem*), in accordance with the fact that the preparations for the battle have progressed considerably. Soubiran (1969: 690) takes Statius' description of dawn as a mere epic cliché, 'commode pour introduire un développement'. Even so, a more symbolic link with the actual situation, on the analogy of Vergil's treatment of storms, sunrise, etc., (see Pöschl 1950: 23 ff.) is not to be excluded. Frings (1991: 108 f.) wrongly takes these lines as referring to 'nightfall'; her resulting interpretation of the scene as 'unheimisch, fast gespentisch' is nonsensical.

The key to a symbolic connection between nature and actual events here is possibly provided by Jocasta's plea for ἰσότης in Eur. *Phoin.* 541–8, explicitly contrasting the peaceful changing of night to day with her sons' dispute about the alternating kingship, 543 f. νυκτός τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς / ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον, / κοὐδέτερον αὐτῶν φθόνον ἔχει νικώμενον. Depending on the interpretation of *hauserat* (471; see comm.), the reference to Euripides' lines either repeats the contrast pointed out by Jocasta there, or, if *hauserat* is to be taken in a more violent sense, transforms her words in Euripides into the theme of the violent character of nature, thus symbolizing the present and future events. Cf. the fading and flight of the stars as symbolic of Pompey's flight in Luc. 2.719–25 (Fantham 1992: 39).

The description of dawn (470 f.) is a structural counterpart to the sunrise in *Aen.* 11.210 *tertia lux gelidam caelo dimoverat umbram*, introductory to the war council (234 ff.); see introd. note to 470–627 and notes on 474, 495. Moreover, Luc. 1.261 lingers in Statius' mind, *noctis gelidas lux solverat umbras*; see also 474 n.

470 f. iam gelidam Phoeben et caligantia primus / hauserat astra dies: in Latin literature the motif of Sol/Aurora chasing moon and stars is frequent, see Haeflinger (1903: 35 ff.), Fitch on Sen. *Her.F.* 126–28; e.g. Catul. 63.41, Verg. *Aen.* 10.257, Hor. *Carm.* 3.21.24, Manil. 2.73, Sen. *Tro.* 171, 1142. In Statius the motif occurs in *Th.* 6.238 f. (*dimiserat*), 8.274 (*fugat*), 12.1 ff. (*inclinaverat*), *Ach.* 1.242 ff. (*premit astra dies*). Haeflinger *l.c.* takes our line as – the only instance of – day violently swallowing ("verschlinge") the stars, a prominent image in Germanic mythology. TLL s.v. 2571,55 ff., however, interprets *hauserat* as 'fere sine notione perdendi'; the other instances of the verb with

reference to sun, moon, etc., adduced there do not illustrate its use here. I prefer 'absorbing (the light of)', for which I can only adduce Plin. *Nat.* 2.9.46 (of the moon) *haustum omnem lucis aversa illo regerat, unde acceperit*; the idea, however, is not infrequent e.g. Ov. *Met.* 5.444 *dies hebetarat sidera*, Luc. 2.721 *lux . . . flammas . . . eripit astris*, 7.45 *vicerat astra iubar*, *Th.* 7.46. Whether the process is seen as violent or not cannot be decided.

'Gelidus', more often applied to the effects of night and moon (e.g. Verg. *G.* 2.202 *gelidus ros*, *Aen.* 11.210, Luc. 1.261 *noctis gelidas . . . umbras*, V.Fl. 3.415 *movet in gelidos Latonia currus*, *Th.* 1.337 f. *Titanis* (. . .) *gelidum tenuaverat aera*), is applied to the moon itself only here.

Intrans. 'caligare' is used of stars only here and in Claud. *Cons. Olyb. et Prob.* 1.27 f. *caligantibus armis / debilis Orion.* There is no need to assume an inchoative sense here (so OLD 2d 'grow dim'), as it is the effect of the action that is referred to; cf. *Th.* 2.120 f. *iam pallida turbant / sidera lucis equi.* For *astra* = 'nox' cf. Luc. 7.451 f., Sen. *Ag.* 461.

Whereas *dies* for 'daylight' is traditional in similar contexts (e.g. *Aen.* 5.42 f. *postera . . . primo stellas Oriente fugarat / clara dies*, 10.257, Ov. *Met.* 5.444), *primus dies* = 'light of dawn' is rare; cf. Sen. *Her.F.* 672 *primus aut serus dies.* The *iunctura* condenses phrases like *Aen.* 4.584 f. (= 9.459) *prima novo . . . lumine . . . / . . . Aurora*, thus saving up the 'new light' for *novo Titane* in 472.

471 f. tumet igne futuro / Oceanus: 'tumere' with abl. indicating an external cause is quite normal, e.g. Verg. *G.* 2.324 *vere tument terrae*, Sen. *Ag.* 469 *agitata ventis unda venturis tumet*; here the swelling is caused from inside, as in *Th.* 8.29 f. *lacrimis atque igne tumentes / Cocytos Phlegethonque.* Legras (258), Mozley and Håkanson (1973: 82) may be right in taking the phrase as referring to 'pregnancy', for which cf. *Th.* 12.636 *certa tumentis spes uteri.* If this birth-metaphor is accepted, Statius thus combines the traditional views of the sun rising from the ocean (since Hom. *Il.* 19.1 f.) with that of the re-born sun, for which cf. Verg. *G.* 1.441, Hor. *C.S.* 9 ff., Luc. 3.231, Manil. 1.184 *solisve assiduos partus*, *Th.* 3.721, *Silv.* 4.6.3 *iam moriente die.* This concept of the ocean giving birth to the sun would be most unusual, but cf. Luc. 5.566 f. *flatusque incerta futuri / turbida testantur conceptos aequora ventos*, V.Fl. 5.521 f. *ceu tumet atque imo sub gurgite concipit austros / unda silens.* Subsequent phases of daybreak are referred to in lines 472 f.

472 f. lateque novo Titane reclusum / aequor: the choice between 'revealed', a common element in similar descriptions (e.g.

Verg. *G.* 4.51 f. *sol* (. . .) *caelumque aestiva luce reclusit*, *Aen.* 4.119 *radiisque retexerit orbem* with Pease's rich note, Haeflinger 34 f.), or 'opened', as argued by Håkanson (1973: 82), is arbitrary. As in the 'thrown open' underworld in *Aen.* 8.244, V.Fl. 4.231, *Th.* 5.156, Sil. 13.523, both notions are present, the latter resulting from the sun's actual rising, the former – with *late* – as a consequence.

The phase described follows *tumet* (471) and precedes *subsidit* (473).

473 anhelantum radiis subsidit equorum: the phrase combines the following traditional poetic concepts: the horses produce the sunlight, e.g. *Aen.* 12.115 *lucemque elatis naribus efflant*, Sil. 12.508 f. *lucem / spirantes*, the strenuous ascent makes them pant (*anhelus/-ans*), e.g. Verg. *G.* 1.250, Sen. *Her.O.* 1131, V.Fl. 2.75, *Ach.* 1.690.

'Subsido' occurs only here in Statius and is rarely applied to the sea, e.g. Ov. *Met.* 1.344. The phenomenon described is cast in the phraseology of the soothing of the sea by Neptune's chariot in *Aen.* 5.820 f. (the only occurrence of the verb in Vergil): *subsidunt undae tumidumque sub axe tonanti / sternitur aequor aquis*, where *tumidum* is the result of a storm. The turbulence and subsequent calm of the sea at dawn, for which cf. V.Fl. 1.311 *alma novo crispans pelagus Tithonia Phoebo*, *Th.* 8.272 f. *cavam sub luce parata / Oceani mugire domum*, is here related to the ascent of the sun's chariot. This interpretation is supported by the more explicit description in *Ach.* 1.243 f. *ab aethere magno / sublatum curru pelagus cadit.*

In lines 470–73 a sequence of three stages of daybreak is described: the swelling of the sea just before the sun's rise or birth, the sea's delivery of the sun and its subsequent sinking to rest. For similar descriptions of subsequent events in a paratactic construction cf. *Aen.* 9.459 ff., *Th.* 8.271 ff. *tempus erat, iunctos cum iam soror ignea Phoebi / sensit equos . . . / Oceani mugire domum, seseque vagantem / colligit et . . . fugat astra, Ach.* 1.242–44, all referring to successive stages of daybreak.

474–81 Whilst Jocasta's leaving Thebes for Polynices' camp owes much to Euripides, Livy and Seneca, the description of her appearance is chiefly derived from that of Allecto in *Aen.* 7.415–18, more closely imitated in *Th.* 2.95–100. In so doing, Statius has split Vergil's Allecto-scene into two parts: her behaviour towards Turnus in *Aen.* 7.445–51 served as a basis for Tisiphone's actions in *Th.* 7.466 ff.; the beginning of Vergil's scene, the disguise of Allecto as old Calybe (415 ff.), underlies the description of Jocasta's rage here.

Th. 474	*truces oculos*	*Aen.* 415 f.	Allecto *torvam faciem* et furialia membra / exuit
479 f.	*aniles / artus*	416	in vultus sese transformat *aniles*
474	*sordentibus obsita canis*	417 f.	induit *albos* / cum vitta *crinis*
476	*ferens ramumque oleae*	418	tum *ramum* innectit *olivae*
479	*aniles* (496 *anus*)	419	*fit Calybe anus*

In order to disguise herself as Calybe and thus to inspire confidence, Allecto provides herself (*transformat, induit*) with *vultus aniles* and *albos crinis* and removes (*exuit*) her own true *torvam faciem* and *furialia membra.* When mocked by Turnus, she reveals her true identity and appearance (451–55). Jocasta shows the outward characteristics of Allecto disguised as Calybe; but as a result of her emotional frame of mind her eyes are *truces*, like Allecto's true *torvam faciem.* The similarity between the two passages is emphazised in 476 (see comm.); the association with the Fury is continued by the allusion to Aeneas' sacrifice in 476 f. and made explicit in 477: *Eumenidum velut antiquissima.*

The words *portis / egreditur* (477 f.), furthermore, cite the beginning of the Tisiphone-scene in Ov. *Met.* 4.481 ff., of which vss. 492 ff. have already been incorporated in 466 (see note).

The similarities between Jocasta and Allecto illustrate her emotional state, briefly characterized in 489 as *luctu furiata.* As in 7.145–54, Statius pays ample attention to the description of the appearance and behaviour of his personage, and then goes on to illustrate further this state of mind by means of direct speech.

474 ecce: for this dramatic use of *ecce* by the authorial narrator to introduce an unexspected turn cf. *Aen.* 11.226, Luc. 1.262 (see 470–73 n.). The lively description of Jocasta's journey to the camp closely resembles the eye-witness account of the servant in Sen. *Phoen.* 427 ff.; see introductory note to 470–563.

truces oculos sordentibus obsita canis: *oculos* is best construed as 'retained accus.' with *obsita*, not with *ferens* (476) as TLL s.v. 531,53 suggests. The long hair covering the eyes is a variation on Eur. *Phoin.* 322 ὅθεν ἐμάν τε λευκόχροα κείρομαι (Soubiran 1969: 692). The combination *truces oculos* also occurs in Cic. *ND* 2.107, Liv. 2.10.8 *truces minaciter oculos*, Tac. *Germ.* 4.2; more often *trux* is applied to the face itself, e.g. Ov. *Tr.* 5.7.17, Luc. 7.291 *faciesque truces oculosque minaces.*

Barth's VS explains *sordentibus canis* with 'ut horridam se faceret'; covering oneself with dirt, however, is traditional with mourning suppliants, cf. the Locrian envoys in Liv. 29.16.6 *obsiti squalore et sordibus . . . ramos oleae, ut Graecis mos est, porgentes.* For substant. *cani* cf. e.g. Cic. *Cato* 62, Tib. 1.10.43. For the construction cf. Ov. *Met.* 4.725 *terga cavis super obsita conchis*, TLL s.v. *obsero* 191,29 ff.

Jocasta's white hair is a traditional pathetic element: Eur. *Phoin.* 322 cited above, Sen. *Phoen.* 440 f. *laniata canas mater ostendit comas*, *Th.* 11.341 f. *haec tibi canities, haec sunt calcanda, nefande, / ubera.*

475 exangues genas: only here and *Trag. inc.* 190 *lacrimae peredere umore exangues genas.* For 'fero' used of complexion, etc., cf. *Aen.* 3.490 *sic oculos, sic ille manus, sic ora ferebat*, V.Fl. 5.466 *siderea ora ferens*, *Ach.* 1.339 f. *sic ergo gradum, sic ora manusque / . . . feres.* The construction with both *bracchia, genas* and *ramum* is zeugmatic.

475 f. bracchia planctu / nigra ferens: similar but less drastic effects of lamentation are found in Ov. *Met.* 6.279 *liventia bracchia tollens*, *Th.* 12.110 *molles planctu crevere lacerti*, *Ach.* 1.132 *planctu livere manus*, *Silv.* 2.6.83. Note the arrangement of *nigra* and *atri* embracing line 476. 'Planctus', not in Vergil, is a favourite with Silver Latin poets (21 times in *Thebaid*).

476 f. ramumque oleae cum velleris atri / nexibus: the branch of olive is traditionally the sign of peace or supplication; cf. *Aen.* 7.153 f. *oratores . . . / . . . ramis velatos Palladis*, 8.116 *paciferaeque manu ramum praetendit olivae*, 11.101 *velati ramis oleae veniamque rogantes*, 11.331 f., V.Fl. 4.137 f., *Th.* 12.468. The phrase serves as counterpart to Tydeus' embassy in *Th.* 2.389 f. *ramus manifestat olivae / legatum* and 478 f. *ramumque precantis olivae / abicit.*

According to Livy (29.16.6, quoted on 474) the custom is Greek in origin. Often, as here, the olive branch is wreathed with wool: *Aen.* 8.128 *vitta comptos . . . ramos*, Liv. 30.36. For 'nexus' = 'intertwined formation' cf. Ov. *Met.* 3.41, 15.659, V.Fl. 6.260 f. *populeae fidentem nexibus umbrae / . . . avem*, *Th.* 6.30 f. *sedet ipse exutus honoro / vittarum nexu genitor.* Jocasta's choice of black wool is in harmony with her emotions (cf. Eur. *Phoin.* 324 ἄπεπλος φαρέων λευκῶν); the main reason for this *iunctura*, however, is the reference to Aeneas' slaying of a lamb in *Aen.* 6.249 ff. *ipse atri velleris agnam / Aeneas matri Eumenidum . . . / ense ferit* (cf. also the sacrifices to the Styx in *Th.* 4.445 *velleris obscuri pecudes*). Vergil's black-fleeced lamb was imitated earlier by Ovid

in *Met.* 7.244 f. (Medea) *sacra facit cultrosque in guttura velleris atri / conicit.* Statius restores Ovid's bold metonymical phrase into its literal sense, while referring to (the context of) *Aen.* 6.249 ff. here and in the next line.

477 Eumenidum velut antiquissima: as 'antiquus' in the compar. and superlat. form never seems to indicate a relative difference in age, but rather priority in time or position (e.g. Cic. *Inv.* 1.7 *Gorgias . . . antiquissimus fere rhetor,* Liv. 1.44.2 *scriptorum antiquissimus Fabius Pictor,* TLL s.v. 182,62 ff.), the phrase should not be taken as 'the most ancient of the Furies' (Mozley, Traglia-Aricò), but as 'gravis', 'laudabilis' (TLL s.v. 180,9 ff.); cf. Cic. *Att.* 10.8.4 *navalis apparatus ei semper antiquissima cura fuit.* Statius seems to vary *Aen.* 6.605 *Furiarum maxima* (= V.Fl. 1.816; cf. *Th.* 2.20), while imitating at the same time the notion of 'reverent' in e.g. Eur. *IT* 963 πρέσβειρ' ἥπερ ἦν 'Ερινύων. *Eumenidum* is taken from *Aen.* 6.250 (see above). Jocasta's comparison to the most important of the Furies – perhaps not to be identified – underlines the similarities between Jocasta in her present state and the disguised Allecto; see on 474–81. The phrase elaborates on the servant's unspecific description in Sen. *Phoen.* 427 *vadit furenti similis aut etiam furit.* Cf. further *Phoen.* 363 ff., Jocasta comparing herself with (*felix*) Agave, and *Th.* 11.318–20, counterpart to our passage, *Pentheia qualis mater . . .*

Our passage may be compared with Enn. *Sc.* 71 V (49 J) *Lacedaemonia mulier Furiarum una adveniet,* Helen being compared to a *Furia* by Cassandra, and Luc. 6.654 ff., the witch Erictho similarly standing in for Allecto in *Aeneid* VII (see Hardie 1993: 76 f.).

477 f. portis egreditur: with reference to Ov. *Met.* 4.484 (Tisiphone) *egrediturque domo,* see introductory note to 474–81.

478 magna cum maiestate malorum: 'in all the mighty majesty of sorrow' (Mozley). The impressive phrase, expanding Livy's description of Veturia as *insignem maestitia* (2.40.4), is a variation of Luc. 4.340 f. *servata precanti / maiestas non fracta malis* and 7.680 f. *salvaque verendus / maiestate dolor.* For 'maiestas' with gen. indicating its source cf. Gell. 1.8.3.5; cf. further Luc. 8.329 *nobilitate dolendi.*

479 hinc atque hinc natae: in Euripides Jocasta is accompanied only by Antigone (1280 ff.), in Seneca she is on her own (Vessey [1973:271] is wrong). Again Statius' pathetic account of the aged queen supported by her young daughters follows Livy: 2.40.4 *Veturiam inter nurum nepotesque stantem* and 2.40.2 *Volumnia duos parvos . . . ferens filios.*

melior iam sexus: 'quia impii filii' (Amar-Lemaire). The same phrase, but without moral implications, is used in *Th.* 1.393 *hic sexus melioris inops*; cf. also 9.118 *sexusque oblita minoris*, 11.318.

479 f. aniles / praecipitantem artus et plus quam possit euntem: Jocasta's hastiness is a 'topical element'; cf. Sen. *Phoen.* 420–33. Frings' interpretation (1991: 125) 'nur mühsam' is wrong. The pathetic description here, perhaps a reversal of her tottering into dance in Eur. *Phoin.* 302 f. γηραιῷ ποδὶ τρομερὰν ἕλκω βάσιν, summarizes the servant's similes in Sen. *Phoen.* 428–32, in which Jocasta is successively likened to an arrow, a ship broken from her moorings, a shooting star. In *Th.* 11.321 despair has given her even more strength: *non ferre . . . vestigia natae / aequa valent.* 'Anilis', in Statius only here and, also of Jocasta, 11.640 f., alludes to Allecto's transformation in *Aen.* 7.416 f.; see on 474–81. The combination of 'praecipitare' with *artus*, her own limbs, is unique; cf. Ov. *Fast.* 4.674 (trans.) and Ter. *Ad.* 575, Liv. 5.18.7 (reflex.). A similar 'disjunctiveness', but on a psychological level, occurs in *Aen.* 2.316 f. *furor iraque mentem / praecipitat.*

481 venit ante hostes: Liv. 2.40.3 *ubi ad castra ventum. Hostes*, i.e. the Argives, but also in accordance with Jocasta's bitter words in 490 f. *hostem, quem peperi.*

pectore nudo: another pathetic detail, imitating Sen. *Phoen.* 405 quoted on 487; cf. also *Th.* 11.317 *pectore nuda cruento.* Baring the breast has been a moving gesture of persuasion since Hecuba's appeal to Hector in Hom. *Il.* 22.79 ff.; cf. Ov. *Met.* 10.391 f., Sen. *Her.O.* 925 f. and our line 523 f. Seneca's (405) expressive contrast between woman's breast and steel, imitated by St. in 487, is replaced here with that of unreceptive bars; cf. also Thetis as a suppliant in *Ach.* 1.77 f. *pectore nudo / caeruleis obstabat equis.*

482 claustra adversa ferit: contrast Polyneices' easy access to Thebes in Eur. *Phoin.* 261 f. τὰ μὲν πυλωρῶν κλῇθρα μ' εἰσεδέξατο . . .

tremulisque ululatibus: this imitation of *Aen.* 7.395, of the matrons of Latium inspired to Bacchic frenzy by Queen Amata, continues the comparison of Jocasta with one of the Furies, see on 477, 489. Jocasta's tremulous cries, however, are due to old age as well, an adaptation of Eur. *Phoin.* 304 τρομερὰν . . . βάσιν. Cf. *Silv.* 5.5.17 (of a new-born child).

482 f. orat / admitti: the active infinitive construction with *orare*, in prose first in *B. Hisp.* 13.5 (not in LHS 346), was introduced into

poetry by Vergil: *Ecl.* 2.43, *Aen.* 6.313 *orantes primi transmittere cursum* (Servius ad loc.: 'figura Graeca'). The passive construction here is imitated from *Aen.* 9.230 f. *tum Nisus et una / Euryalus confestim alacres admittier orant*; according to TLL 1041,11–14 these are the only exx. in Class. Latin (cf. Juvenc. 1.228, Claud. *Cons. Stil.* 1.234).

483 reserate viam: succinct for 'unbar the gates in order to give access'; the only other occurrence of the phrase is Sil. 4.196 f. *si reserare viam atque ad regem rumpere ferro / detur iter.*

483 f. impia belli / mater: cf. the equally bold phraseology in *Th.* 11.407 f. *unius ingens / bellum uteri* and Manil. 5.463 f. *Thebana . . . bella uteri . . .* The phrase is a highly condensed reference to Veturia's *sententia* in Liv. 2.40.8 (Soubiran l.c.) *ergo ego nisi peperissem, Roma non oppugnaretur; impia* refers to her incestuous motherhood and applies – by enallage – to *belli.*

484 in his aliquod ius exsecrabile castris: Håkanson (1973: 82) rightly points out that Mozley's 'some right to utter curses' misses the point. Jocasta does not apologize for her bad language, but appeals to her rights as a mother. Therefore *exsecrabile*, only here in Statius and very rare in the other poets (cf. Acc. 270R^2, Sen. *Phoen.* 223), should be taken as 'accursed', referring to the – incestuous – origins of her rights as *impia belli / mater* (483); cf. Sen. *Phoen.* 222 f. *ego . . . nefandus incestificus exsecrabilis* (Oedipus speaking). So also Imhof: 'ein fluchwürdiges Recht'. For *ius* in this semi-technical sense, referring to a recognized code of rights, cf. *Aen.* 7.402 *si iuris materni cura remordet* with Fordyce's note, Ov. *Met.* 8.499 *pia iura parentum.* The construction of *ius* with abl. seems exceptional in poetry; Jacoby (1988: 104).

485 huic utero: for similar arguments cf. 490 f. *hostem / quem peperi*, 491 *natum*, 499 *matrem*, 506 *genetrix*, 521 *sua credite matri / viscera*, 523 f. *ista . . . ubera.* In 11.341 f., her last effort to prevent Eteocles from fighting, the fact that she has given birth to him is exploited even more drastically: *haec sunt calcanda . . . / ubera, perque uterum sonipes hic matris agendus.*

485 f. trepidi visam expavere manipli / auditamque magis: 'expavesco' with accus. first occurs in Hor. *Carm.* 1.37.23; cf. Sen. *Thy.* 40, *Oed.* 27, 338, Luc. 4.556, Sil. 3.464, 5.619. The verb is rare in poetry, but Statius has it 15 times.

With *visam* and *auditam* Statius summarizes the frightening description

in 474–81 and her violent words in 482–85. The reaction to her sudden appearance in 11.327 f. is very similar: *ipse metu famulumque expalluit omnis / coetus.*

During this episode the soldiers' reaction will change from fear into pity (527 ff.) and aggression (559 ff.), under the influence of the speeches by Jocasta and Tydeus respectively, thus illustrating the traditional concept of the common people's fickleness. Wavering of emotions is a favourite with mannered poetry, but esp. frequent in Seneca's tragedies and the *Thebaid*; see introd. notes to 564–627, 625–627.

486 f. remeat iam missus Adrasto / nuntius: excipiunt iussi: Barth's VS 'vel ab eo in Urbem, vel ex Urbe ad eum' is wrong, just like his own interpretation that Adrastus did recall his messengers 'matrem putans idoneas paci conditiones afferre'. The messenger sent to A. (somewhere in the camp) returns with his (i.e. A.'s) order to the guards (*iussi*) to admit Jocasta.

The swiftness of the narrative is comparable with Eur. *Phoin.* 83 Ἥξειν δ' ὁ πεμφθείς φησιν αὐτὸν ἄγγελος; see also on 537 f. and cf. 5.152 f. (Krumbholz 1955:133). In Liv. 2.40.3 the situation is quite similar: *ubi ad castra ventum est nuntiatumque Coriolano est adesse ingens mulierum agmen.*

For 'mitto' with dative cf. e.g. *Aen.* 4.623, *Silv.* 2.4.34.

487 mediosque per enses: together with *pectore nudo* (481), the phrase evokes the pathetic contrast woman's breast/blank swords in Sen. *Phoen.* 405 *nudum inter enses pectus infestos tene/.* W.H. Friedrich (1956: 125) compares Enn. *scen.* 370 V., Liv. 1.13.1, Petr. 80.4 (Giton's mediation).

The same phrase was used, in combination with the 'naked breast' motif, in 281 with reference to Amphion's patriotism.

488 dant iter: 'grant passage', a mainly poetic variation on 'viam dare' (TLL s.v. *do* 1679.67 ff.); cf. Caes. *Gal.* 1.8.3, *Aen.* 6.477, Sen. *Her.F.* 568, V.Fl. 1.793, Sil. 1.465.

489 clamorem horrendum . . . resolvit: the unparalleled *clamorem resolvit* combines the more regular expressions 'resolvo ora' (e.g. Verg. *G.* 4.452, *Aen.* 3.457, Ov. *Met.* 2.282 *fauces*, 13.126 f.) and 'tollo clamorem' (e.g. *Aen.* 3.672, 10.262, 11.878, V.Fl. 8.295); Statius may have in mind *Aen.* 2.222 *-es horrendos . . . tollit* (Kulla 61).

luctu furiata: this condensed reference to her lacerated feelings (see also on 496), summarizes the description of her appearance in

474–76 (= *luctu*) and her utterances in 482, where see note. Cf. Cic. *de Orat.* 2.193 *Telamo iratus furere luctu fili videretur, Aen.* 10.871 (= 12.667) *mixtoque insania luctu, Th.* 5.591 *magno . . . effera luctu.*

490 f. ecquis ... quanam: 'quisnam', 'dringender als (. . .) *quis*' K.St. I, 656, only once in Vergil (*Aen.* 3.338), is frequent in Statius; 'ecquis', 'in lebhaften, affektvollen Fragen' (*ibid.*), in St. only here and *Th.* 10.215, occurs four times in Vergil, twice in *Aen.* 3.341 f. Andromache's emotionality there may be in Statius' mind; see also on 494 f.

monstraverit: perf.conj., K.St. I, 178.

490 ff. hostem, quem peperi? . . . natum sub galea? Soubiran (1969: 694) notes the 'disposition savante' in this rephrasing of Veturia's antithesis *ad hostem an ad filium* (Liv. 2.40.5); both *hostem* and *natum*, each ending the hexameter, are qualified by an oxymoric phrase which is related to the other part of the antithesis, *quem peperi* ~ *natum, sub galea* ~ *hostem.*

The motif of helmets making sons unrecognizable to their parents is a favourite with St.: *Th.* 3.127 (*matres*) *scrutantur galeas frigentum*, 9.369 *scrutaturque manu galeas*, 11.603 (Oedipus) *dum tractat galeas atque ora latentia quaerit*; cf. also 7.242.

The play with 'enemy/son' imitates Sen. *Phoen.* 369 f.

492–96a The hearty manner in which Polynices greets his mother obviously expands Livy's description of Coriolanus (Soubiran l.c.): *C. prope ut amens consternatus . . . cum ferret matri obviae complexum* (2.40.5); the mothers' ferocious rejection of their sons' affection is also very similar, differing strongly from Euripides' version; see on 496.

492 f. venit attonitae Cadmeius heros / obvius: note the reversal of rôles in combination with Livy (above, *consternatus, obviae*).

Attonitae, a favourite with St. (see on 118 f.), is applied to the frenzied women in *Aen.* 7.580 (*-ae Baccho*) and suits the description of Jocasta in the preceding lines (474–77, 481 f., 489); cf. further Sen. *Phoen.* 433 *attonitae cursu fugit.* Jocasta's frenzy here contrasts with her excessive joy in Eur. *Phoin.* 301–16, where the situation is of course different.

Cadmeius heros occurs also in 1.376, 3.366; this type of periphrasis, a proper adjective with *heros*, is favourite with Statius, cf. *Th.* 1.673, 2.142, 307, 476, 3.441, 5.661, 6.442, 489, 8.522, 12.588, *Ach.* 1.500, 551, 2.30, all at line-end.

493–96a For the complex of kissing and embracing *Ov. Tr.* 3.5.13 ff.

is illustrative, *et lacrimas cernens in singula verba cadentes / ore meo lacrimas.* V.Fl. 4.325 *densis . . . amplexibus urgent*, a unique phrase (Korn), may have triggered *amplexibus ambis* (498) and *urguens* (495).

493 raptam lacrimis gaudentibus implet: *raptam*, 'clasps her to him' (Mozley), is a rather drastic expression, but in line with *urguens* (495), *teris* (499); cf. Hor. *Carm.* 4.1.38 *iam captum teneo* (*tenens* 494). 'Impleo' is more commonly used of filling a space with complaints, applause, etc. (e.g. *Th.* 3.51, 4.209, 382, 11.362); with *lacrimis* also *Aen.* 4.30, *Th.* 5.639. It is also combined with a personal object, 'overwhelm with', in 3.619, 10.35, 464, where see Williams' note.

TLL s.v. 1708,67 ff. offers no parallel for 'gaudeo' of tears, but 'tears of joy' is a fairly common theme; cf. Sen. *Thy.* 968 f. *an habet lacrimas / magna voluptas?*, *Th.* 12.426 *flebile gavisae*, 793 f. *gaudent lamenta novaeque / exultant lacrimae.* For 'gaudeo' with non-human subject cf. further *Th.* 9.214 (*iubam*).

494 f. inter singula matrem, / matrem iterat: *singula* sc. 'verba' (Bindewald seems to think of 'singultus', 'so schluchzt er fast nach jeglichem Wort'). Statius imitates *Aen.* 3.348 *lacrimas verba inter singula fundit* (see also on 490 f.), also imitated by Ov. *Tr.* 3.5.13. Having transposed *lacrimas fundit* to 493 he substitutes the more pathetic *matrem iterat.* The content of Pol.'s words is implied by *solaturque* (494).

'Iterare', not in Vergil, twice in Valerius and 14 times in Statius, is used only here with explicit repetition of the thing repeated; cf. V.Fl. 4.327 f. *'salve vera Iovis, vera o Iovis' undique 'proles' / ingeminant*, and see on 495. Cf. further *Aen.* 2.769 f. *Creusam / . . . ingeminans iterumque iterumque vocavi.*

495 ipsam urguens: not so much 'entreating' (so Mozley) as 'stringens complexibus' (Barth's VS); cf. Pompon. *com.* 99, Hor. *Carm.* 1.5.1 f. *quis . . . te puer . . . urget*, V.Fl. 4.325 (above) with Korn's note.

This is what Pol. has been longing for: *Th.* 4.88 f. *iam regnum matrisque sinus fidasque sorores / spe votisque tenet*; cf. Argia's consolation for Antigone in 12.395 f. (quoted below).

495 f. cara sororum / pectora: the periphrasis is taken from *Aen.* 11.215 f. (see also on 385), where the situation is much the same; cf. further *Th.* 12.395 ff. (Argia) *carae non pectora matris, / te cupiit unam . . . / Antigonen.*

496 cum mixta fletus anus asperat ira: the metaphorical use

of 'asperare' (TLL 829,28 ff.) is not found before Statius, e.g. *Th.* 1.138 (*fratres*), 9.705 *asperat ora minis*; with emotions as object (= 'atrocitatem augere') cf. *Th.* 1.642 *vocibus asperat iras.* The combination *fletus asperat*, only here, may be inspired by V.Fl. 2.172 *fletus acuunt* = 'make their weeping shriller' (Poortvliet ad loc.). Here, Jocasta is said to inflame her grief (489 *luctu furiata*, 519 *gemitus*, 521 *lacrimas*) with anger, the outcome of which is her sarcasm in 497 ff.

For *mixta . . . ira* cf. *Aen.* 10.742 *subridens mixta . . . ira*, 10.871 *mixtoque insania luctu*, 11.807 *laetitia mixtoque metu*, *Th.* 9.820 *mixto risit . . . fletu. Anus*, repeating *aniles* (479), recalls the Allecto-Calybe scene in *Aen.* 7.415 ff. (see note on 474–81), *fit Calybe . . . anus* (419), the only occurrence of the noun in Vergil.

497–527a Jocasta's highly emotional *suasoria* consists of two parts: in 497–519a she appeals to her son to come to Thebes for a final effort to prevent war; in 519b–27 she asks the Argives to support her request, or else she will die.

Her plea to Pol. (497–519a), heavily indebted to Euripides, Livy and Seneca (see introd. note 470–627), starts with a highly sarcastic reaction to his demonstration of affection in 492 ff.: his tears of joy (493) she takes for crocodile tears, his calling her 'mother' is hypocritical (497), her interpretation of his fervent embrace (493 ff.) is remarkably coarse (498 f.), with *invisam* (499) she suggests his 'real' feelings. In 501–4 his present powerful position is ironically contrasted with his miseries in exile, so much lamented by her before.

At first Jocasta is overcome by violent emotion (*ira*), breaking out in a series of sarcastic (497–99) and incredulous (500, 503 f.) questions and angry exclamations (501a, 503a). Her anger here contrasts with her joy in Euripides (302 ff.) and loving care in Seneca (*sollicita mater*, 459), but is similar to Veturia's reaction to her son's fond embrace in Liv. 2.40.5 *in iram ex precibus versa.* Lines 519b–27, following this outburst, are also emotional but more rationally designed, showing great rhetorical skill. Here Jocasta deploys the following arguments:

504–10; while there is still time, he should go to his brother and demand for his rights; if not, Thebes will be destroyed. Should Eteocles decline, war will be justified;

511–15: Polynices can fully trust his mother; she loves her sons and can forgive them up till now;

516–19a: if Polynices rejects her proposal, he may as well take his mother, sisters and father as captives right now.

In the *peroratio* (519b–27), addressing the Argives, she applies the rhetorical prescriptions for arousing *misericordia* (see introd. note there). By announcing her readiness to die on the spot if she fails, she dramatically closes her speech, which would have been as effective as Veturia's, if only Tydeus, Tisiphone and literary tradition had allowed.

Besides the models mentioned above, parts of Jocasta's rhesis are similar to the desperate outcry of Euryalus' mother in *Aen.* 9.481–97 (borrowing from Hecuba's in *Il.* 22.82–89, 431–36).

497–504a *Jocasta reacts sarcastically to her son's warm greeting and sneers at his supposedly unhappy situation as an exile.*

497 quid molles lacrimas venerandaque nomina fingis: as in 6.219 (*mollem planctum*), 11.609 (*in molles sequitur manus inpia planctus*), *molles* refers to a gentler state of mind than Jocasta is prepared to assume in her son. She thus sarcastically interprets his tears of joy (493) as feigned; cf. Ov. *Met.* 6.565 *dat gemitus fictos*, Sen. *Ep.* 99.20. 'Fingo' is used slightly zeugmatically with *nomina*, 'invent'; his 'real' feelings about his mother are expressed by *invisam* (499).

498 rex Argive: this biting apostrophe concludes very effectively the preceding sarcasm.

quid colla amplexibus ambis: imitated by Claud. *carm.min.* 29.35 (Kulla 24). For 'ambio' = 'clasp, embrace' cf. Ov. *Met.* 12.328 *dum complexibus ambit*, Luc. 8.67. The exuberant periphrasis seems to ridicule her son's affective gesture; contrast Eur. *Phoin.* 306 (inviting) ἀμφίβαλλε μαστὸν ὠλέναισι ματέρος, Sen. *Phoen.* 460 (agonized) *misera quem amplectar prius?* and Veturia's rejecting *sine, priusquam complexum accipio, sciam . . ad hostem an ad filium venerim* (Liv. 2.40.5).

499 teris ferrato pectore: 'tero' is deliberately chosen for its coarseness (see Adams 183 for its sexual potential); cf. Prop. 3.20.6 (*pectus*), 4.7.94 (*ossa*). Again Jocasta stresses her son's insincerity by pointing out the paradox of his armoured embrace. In the background is her request for disarmament in Sen. *Phoen.* 469 f. *maternum tuo / coire pectus pectori clipeus vetat*, also referred to in *Th.* 11.343 *quid oppositam capulo parmaque repellis?* (to Eteocles).

500 tune ille exsilio vagus et miserabilis hospes? the sarcastic question here is reminiscent of Dido's – unprejudiced – question *tune ille Aeneas* (*Aen.* 1.617), *finibus expulsum patriis* (620), but the tone is closer to Euryalus' mother's bitter complaint in *Aen.* 9.481 f. *tune ille senectae /*

sera meae requies? The irony here refers to the theme of 'miseries of exile' in Euripides (*Phoin.* 385 ff.) and Seneca (*Phoen.* 502–15); see Venini's note on *Th.* 11.550 f. The combination *exsilio vagus*, only here, is a variation on 'vagus exul', first in Ov. *Met.* 11.408 (of Peleus), with which Polynices is referred to in *Th.* 1.312, 12.394.

miserabilis hospes (sc. *Adrasti*; cf. 3.374, 4.84, 11.166, 12.188) echoes Jocasta's complaint in Sen. *Phoen.* 511 *hospes alieni laris*; cf. also *ibid.* 372, 465 f., 587 (Pol.) *opemque gentis hospes externae sequar?* The mother's question here is a bitter rephrasing of Veturia's in Liv. 2.40.6, *ut exulem te deinde hostem viderem?*

501 quem non permoveas? rightly taken as interrogative, not exclamatory, by Housman (1933 = *Class. Pap.* III 1211), followed by Klinnert (p. 614) and Hill. Not 'formidine tanti exercitus' (Lactantius) but 'miseratione' (Barth's VS) is understood.

501 f. longae tua iussa cohortes / expectant: *longe* edd. ante Kohlman, see Hill. Cf. Eur. *Phoin.* 598 (Et.) κᾆτα σὺν πολλοῖσιν ἦλθες, Sen. *Phoen.* 627 f. (Joc.) *licet omne tecum Graeciae robur trahas, / licet arma longe miles ac late explicet.* For *longae* (= Seneca's *longe . . . ac late*) see on 228.

502 multoque latus praefulgurat ense: imitating V.Fl. 3.119 *strictoque vias praefulgurat ense*, the only other occurrence of the verb before Coripp. *Just.* 3.222.

In Valerius the reference is to Medon's sword flashing forth, but in St. Jocasta obviously means that 'Pol. had royal guards around him'; so Alton (1923) who quotes *Th.* 4.41 *contentus ferro cingi latus*, where *ferrum* means 'body-guard'. Cf. further *Th.* 1.148 *alterna ferri statione*, 4.145 *numerum ferri* (Mozley). 'Ensis' is similarly used for 'armed forces' in Prop. 1.21.7, Sil. 2.567 *tenet omnia Punicus ensis.*

For *latus* ('one's side'), expressing companionship, etc., cf. e.g. Cic. *Ver.* 5.107, *Th.* 1.612 *latus omne virum stipante corona*, 2.312, *Silv.* 3.3.65 *Caesareum coluisse latus.* As in the passages quoted, 'latus' refers to one person's side, i.e. Polynices', not to the soldiers'. The latter is expressed in Sen. *Phoen.* 544 f. *fulgentes procul / armis catervas.*

503 a miserae matres! a similar generalizing statement about the miseries of motherhood is made by the chorus in Eur. *Phoin.* 355 f.

503 f. hunc te noctesque diesque / deflebam? Jocasta's weeping 'day and night' is echoed in Antigone's appeal to Pol. in 11.377 f. *quae tua nocte dieque exsilia erroresque fleo.* Cf. further the worries of Euryalus'

mother in *Aen.* 9.488 f., for which Hecuba's complaint (*Il.* 22.431–36) served as a model. In Seneca Jocasta has mixed emotions, but her longing has been the same: *nate suspensae metus / et spes parentis, cuius aspectum deos / semper rogavi*... (516 ff.).

noctesque diesque: for this Ennian phrase see Skutsch on Enn. *Ann.* 336. Cf. *Th.* 12.395 f. (Argia speaking) *te* (i.e. Antigone) *noctesque diesque locutus* (i.e. Polynices).

504b–510 *Jocasta proposes a meeting with Eteocles at Thebes in order to make a final attempt to reach agreement.*

504 f. si verba tamen monitusque . . . / dignaris: 'dignari' with acc. alone is first found in Ov. *Met.* 8.326, followed by Manil. 4.324 and Statius (6 times in *Thebaid*); TLL 1141,65 ff.

The hendiadys is comparable with *Aen.* 7.102 *haec responsa . . . monitusque*; cf. also *Silv.* 1.4.46 *dignarique manus humiles et verba precantum.*

tamen: i.e. in spite of your bringing so many troops.

505 f. dum castra silent suspensaque bellum / horrescit pietas: this restrictive (LHS 612) sentence imitates Jocasta's exhortations in Sen. *Phoen.* 451 *dum piae* (sc. *manus*) *sunt*, 455 *sancta si pietas placet*, 526 *dum nullum nefas*. Cf. further Caesar's exhortation in Luc. 7.320 ff. *sed dum tela micant, non vos pietatis imago / ulla nec . . . parentes / commoveant.*

castra is used for 'war', as in Prop. 4.4.80 *intermissa castra silere tuba*; for 'sileo' cf. also Liv. 9.19.15, Sil. 5.462 *cum bella silerent.*

suspensa: 'in a state of uncertainty', of emotions also Pacuv. *frag.* 197 (*curam*), Ov. *Ep.* 15.84 (*timoris*); cf. also *Aen.* 5.827 (*mentem*). Its predic. force here may be compared with *Th.* 10.736 *pietas incerta vagatur.* Cf. further Sen. *Phoen.* 516 (quoted on 503 f.), *Th.* 1.195 f. *dubio suspensa metu* (. . .) *sors populis.*

506 genetrix iubeoque rogoque: 'et personam servat et tempus: iubet filio, exsulem rogat iure venientem' (Lact.); cf. Adrastus' appeal to both brothers in *Th.* 11.431 f. *te deprecor, hostis . . . te, gener, et iubeo.*

'Kinship' is similarly used as an argument in *Th.* 11.346 f. (Joc. to Eteocles) *genetrix te, saeve, precatur, / non pater* and 11.370 ff. *rogat illa . . . Antigone . . . tua, dure, soror.*

In her rhesis Jocasta repeatedly capitalizes on her maternal prerogatives: 499, 503, 511, 514, 521, 523 f.

507 i mecum: the imperative form occurs 7 times in Vergil, 8 times in Valerius and 15 times in Statius.

507 f. patriosque deos arsuraque saltem / tecta vide: cleverly taking advantage of Polynices' yearning for home, for which cf. Eur. *Phoin.* 366 ff. (Pol.) πολύδακρυς δ' ἀφικόμην, / χρόνιος ἰδὼν μέλαθρα καὶ βωμοὺς θεῶν / γυμνάσιά θ' οἷσιν ἐνετράφην . . .

With *arsura* Jocasta at the same time hints at Thebes' imminent destruction, which argument is more fully elaborated in Seneca's version: 322, 540 *nefandas moenibus patriis faces / averte,* 547 f., 555–57, 565 f. *haec telis petes flammisque tecta?*[1] Statius will make Jocasta repeat this emotional argument more explicitly in *Th.* 11.352 f. (to Et.) *tu limina avita deosque . . . linquis . . .?* Cf. Liv. 2.40.7 *non . . . succurrit: intra illa moenia domus ac penates mei sunt . . .?*

For *arsuraque* cf. *Aen.* 11.77 *-asque comas obnubit amictu.*

saltem: 'at least' (passing from a wider to a narrower idea, OLD) is frequent in Statius (24 times) compared to Vergil (6 times). The alternative implied here is not manifest, in contrast to e.g. *Th.* 9.215 f., 11.372 f. Probably, *saltem* also goes with *adloquere and posce(s)*; the implied alternative 'immediate fighting' is to be explained in 510 *aut ferrum causa meliore resumes.*

508 f. fratremque – quid aufers lumina? – fratrem / adloquere: the repetition *fratrem* is most effective, as it hammers home the only way to prevent war. The interposed question varies a traditional motif. In *Phoin.* 456 f. Jocasta forces her sons to look at each other (which implies that they do not), ἀδελφὸν δ' εἰσορᾷς ἥκοντα σόν. / Σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε, / Πολύνεικες. In Seneca she asks Pol. (who looks askance at his brother laying down his arms): 473 f. *quo vultus refers / acieque pavida fratris observas manum?* In Statius the mere mention of his brother makes Pol. react in a way that manifests his blazing fury.

Similar 'stage-directional' questions occur in *Th.* 11.335 f. (to Et.) *quo, saeve, minantia flectis ora* (where see Venini's note), 11.168, *Ach.* 1.271 f., 907.

The combination *aufers lumina* is unique, but 'aufero' is similarly used in V.Fl. 4.131 *abstulit . . . oculos, Th.* 11.126 (*oculos*), 134 f.

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[1] Hirschberg on Sen. Phoen. 565b–71a wrongly takes Jocasta's description of Amphion's walls there as suggesting that Pol. 'niemals die Mauern Thebens erstürmen könne', but *poteris* (566) has a different meaning; cf. 579, 581 *sanguine et flamma potes implere Thebas?* and Liv. 2.40.6 *potuisti populari hanc terram quae te genuit atque aluit?*

509 regnum iam me sub iudice posces: *posces* P (Klotz), *posce* ω (Garrod, Hill). I think *posce* is the more likely, because the verb does not form the conclusion of the sentence (as in *Aen.* 11.706 ff. *demitte* . . . *crede* . . . *accinge: iam nosces*) and *posces* may have been influenced by *resumes* (510).

iam is best taken with *me sub iudice* ('with me now for arbiter', Mozley); OLD 1 'now', as opposed to any other time. The first demand was made in *Th.* 2.368 ff.

regnum posce(s) serves as a *Leitmotiv*; cf. e.g. Eur. *Phoin.* 601 ἀπαιτῶ σκῆπτρα; Sen. *Phoen.* 324, 378; *Th.* 2.308, 344, 369, 451, 7.390, 10.583, 12.380.

me sub iudice: a reference to her role as arbiter in drama; Eur. *Phoin.* 467 f. κριτὴς δέ τις θεῶν γένοιτο καὶ διαλλακτὴς κακῶν, which part she has in fact taken herself (445). Seneca makes Jocasta apply the term to Oedipus: *Phoen.* 554 f. *quo iudice erroris quoque / poenae petuntur.*

510 aut ferrum causa meliore resumes: i.e. after the meeting proposed here. For 'resumo' of weapons cf. Ov. *Rem.* 612, *Th.* 7.593. With *causa meliore*, Jocasta takes Pol.'s side. Cf. her – conditional – preference in Sen. *Phoen.* 378 f. *regnum reposcit: causa repetentis bona est, / mala sic petentis*, 384 *causa melior* . . . / *inclinat animus*; cf. also *Th.* 11.366 f. (Antigone) *haec est bona causa modesti / exsulis?* This predilection does not imply that she will finally approve of the war; in Euripides she dissuades Pol. from carrying on with violence (568–83), in Seneca she proposes the foundation of another kingdom to him.

511–15 *There is no need for Polynices to distrust his mother's intentions.*

511 f. anne times, ne forte doli, et te conscia mater / decipiam? *doli* sc. 'subsint' (Amar-Lemaire). This is in fact what Pol. is afraid of in Eur. *Phoin.* 272 f. πέποιθα μέντοι μητρί, κοὐ πέποιθ' ἅμα, / ἥτις μ' ἔπεισε δεῦρ' ὑπόσπονδον μολεῖν, but there his fear is mainly concerned with his brother (μή τις δόλος με πρὸς κασιγνήτου κτάνῃ, 362), not with his mother (ἓν δέ μ' ὠφελεῖ, / σπονδαί τε καὶ σὴ πίστις . . ., 364 f.). Cf. Sen. *Phoen.* 477 (Joc.) *an times matris fidem?*, 479 f. (Pol.) *ne matri quidem / fides habenda est*, 492 (Joc.) *vereris fratris infesti dolos?*, 495 f.

In Statius this fear will be voiced by Tydeus in 539 ff. The juxtaposition *te/mater* serves to emphasize the implausibility of her being Eteocles' accomplice (*conscia*).

512 f. non sic . . . fas omne penates / effugit: contrast Sen.

Phoen. 478 (Pol.) *timeo: nihil iam iura naturae valent, Th.* 1.154 f. *periit ius fasque bonumque . . . et pudor,* 3.350 (Tydeus) *nusquam pietas, non gentibus aequum est . . .*

The personification of *fas,* by means of *effugit,* has only one parallel, Amm. 14.7.21 *iudiciis fas omne discessit;* but invocations of 'Fas' do (rarely) occur: Liv. 1.32.6, 8.5.8, Sen. *Her.F.* 658, V.Fl. 1.796. Statius may have in mind Verg. *G.* 2.474 *Iustitia excedens terris.*

fas omne: cf. *Aen.* 3.55 *fas omne abrumpit,* Sen. *Thy.* 178 f. *post tot scelera, post fratris dolos / fasque omne ruptum . . .*

513 vix Oedipode ducente timeres: *ducente* probably = 'inducente'; cf. *Th.* 12.326 f. *moenibus induc / et patrios ostende lares,* Eur. *Phoin.* 365 f. σή πίστις, ἥ μ' εἰσήγαγεν / τείχη πατρῷα. However, it is not clear how these words may contribute to the supposition that righteousness has not fled so completely (512). Perhaps Jocasta mentions Oedipus as being the fiercest antagonist of his sons, with reference to his curse in 1.56 ff. Venini's remark on 11.346 (*genetrix te . . . precatur, non pater*) that Jocasta disassociates herself from Oedipus in order to win confidence, may also apply here.

There is some irony in the use of *ducente* applied to Blind Oedipus here (cf. Sen. *Phoen.* 40, 115, 318 f.).

514 nupsi equidem peperique nefas, sed diligo tales: St. obviously has in mind Sen. *Phoen.* 368 ff. (Joc.) *feci nocentes* (i.e. Oedipus) . . . / *peperi nocentes. derat aerumnis meis, ut et hostem amarem.* From Seneca's repetition of *nocentes* we may infer that St. wants *nefas* also to be understood with *nupsi,* which otherwise would be an idle statement; cf. Sen. *Her.F.* 386 f. (Megaera summarizing the history of Thebes) *quid matres loquar / passas et ausas scelera? quid geminum nefas* (i.e. Oedipus' double crime of parricide and incest; Fitch ad loc.).

The phrase *peperique nefas* is less problematic, *nefas* referring to her sons; cf. Sen. *Phoen.* 300 (Oed.) *nefasque nullum per nefas nati putant, Con.* 1.7.8 (*uxor*) *peperit mihi tria . . . prodigia* (i.e. criminal sons). For *nefas* referring to a 'wicked person' cf. *Aen.* 2.585 (Helen), Luc. 6.695, 7.170; *scelus, pestis* and *interitus* are far more common.

sed diligo tales: 'but I love you even so' (Mozley), not 'quia similes mihi estis in malitia' (Barth VS). For the emotional paradox cf. Sen. *Phoen.* 369 (quoted above), 383 *utrumque diligam affectu pari.*

515 a dolor! the interjection *a,* not in Vergil, occurs 4 times in Lucan, once in Valerius, 13 times in *Thebais;* in our book 116, 503.

vestros etiamnum excuso furores: mainly prosaic *etiamnum* occurs in hexameter poetry first in Verg. *G.* 4.135 and to an increasing extent since Ovid; it is frequent in the *Thebaid* (26 times), in this book also 731.

The best commentary to the phrase is provided by Jocasta herself in Sen. *Phoen.* 451–54: *error invitos adhuc / fecit nocentes, omne Fortunae fuit / peccantis in nos crimen: hoc primum nefas / inter scientes geritur.* Until now she considers her sons as acting in a frenzied state of mind (*furores*); henceforth, they will act deliberately and therefore will be guilty of 'scelus'. Cf. also *Phoen.* 538 f. *scelere... nullo nocens, / erroris...* For the (here implied) distinction of (subjective) 'error' and 'scelus' see Fitch on *Her.F.* 1237 ff.

516–19a *Miseries await his family, if Polynices rejects her proposal.*

516 quodsi adeo perstas: cf. Liv. 2.40.9 *quos, si pergis, aut immatura mors aut longa servitus manet*; Sen. *Phoen.* 456 f. *si placuit scelus, maius paratum est.* For 'perstare' ('persist') cf. Cic. *Luc.* 26, *Ilias* 716 *si -atis in ira*; also *Th.* 11.431, 12.370. For *adeo* giving emphasis, 'in fact, actually' (OLD 8), cf. e.g. *Aen.* 4.533 *sic adeo insistit.*

516 f. ultro tibi, saeve, triumphum / detulimus: perfect of instantaneous result. This and the following lines reflect the miseries awaiting his relatives (cf. Eur. *Phoin.* 562–65, 571–85, Sen. *Phoen.* 558–85, esp. 571–78); *triumphum* is very sarcastic, as in *Phoen.* 578 *mater triumphi praeda fraterni.*

Vocat. *saeve* is used of Pol. here and 7.388; of Eteocles in 1.165, 11.335, 346, 393. The adj. is extremely frequent in the *Thebaid*, over 130 times (34 times in *Aeneid*), in accordance with its tone and character.

517 religa captas in terga sorores: particularizing, for the sake of the argument, the more general prospect in Eur. *Phoin.* 564 ὄψῃ δὲ πολλὰς αἰχμαλωτίδας κόρας, Sen. *Phoen.* 575 f. *adulta virgo, mixta captivo gregi, / Thebana nuribus munus Argolicis eat?*, Liv. 2.40.9 (see above). The usual expression is 'religare (manus) post tergum/terga': Vell. 2.1.4, Sen. *Thy.* 685, Curt. 6.9.25; cf. '(re)vincio' (*Aen.* 1.295 f. *vinctus... / post tergum*, 2.57). In fact the only parallel for *in terga* is *PLM* (Baehrens) 81.4.4 *bracchia fallaci religato in terga magistro.* The phrasing is much compressed: the girls are seized (*captas*), their hands bent behind their back and tied; *in terga* suggests the process of the bending movement, left unexpressed, instead of the result. For this use of *in terga* cf. *Th.* 8.470 *in terga iacet* and note on 369 f.

The motif is suggested by Sen. *Phoen.* 577 f. *ipsa, palmas vincta postergum datas, / mater.*

518 inice vincla mihi: cf. *Phoen.* 573 f. *matresque . . . / saevus catena miles imposita trahet?*

518 f. gravis huc utcumque feretur / et pater: Oedipus is mentioned last in this climax, whereas in Seneca it is Jocasta herself who occupies this place and Oedipus is not included in 572 *vinctosque duces patris aequales tui.*

Unspecified *gravis* may be taken as 'weighted', (OLD 2), e.g. Pl. *Capt.* 1026 *compedibus*, thus varying *Phoen.* 572 *vinctosque.* Even more pathetic and more suitable to a climax is OLD 7b 'by old age'; also used 'absolute' (TLL 2283,33 ff.) in *Aen.* 5.387, Ov. *Ep.* 5.95, V.Fl. 1.23, 296 and *Th.* 6.286.

The only occurrence of *utcumque* in Vergil (= conj.) is curiously similar to Statius' – also unique – use (= adv.) here: *Aen.* 6.822 *infelix, utcumque ferent ea facta minores* (of Brutus having sentenced his sons *nova bella moventis*), where *ferent* has of course a different sense.

519–27 The latter part of Jocasta's *suasoria* aims at the soldiers' approval and support (*adnuite* 526) for the meeting proposed by her. This emotional appeal, without counterpart in Euripides or Seneca, is in accordance with Cicero's prescriptions on how to arouse 'misericordia': *de Orat.* 2.211 *iam misericordia movetur, si is, qui audit, adduci potest, ut illa, quae de altero deplorentur, ad suas res revocet* . . . . As for the required style: (ibid.) . . . *ad commutandos animos atque omni ratione flectendos, intenta ac vehemens esse debet.* In lines 520–21a Jocasta applies one of Cicero's 'loci communes' for the 'conquestio' (*de Inv.* 1.108), see note. The effectiveness of her rhetorical skills is demonstrated in 527 ff.

519 ad vestrum gemitus nunc verto pudorem: cf. Liv. 5.40.1 *versae inde adhortationes ad agmen iuvenum.* Mozley's 'to your sense of shame' lacks the notion of 'respect, compassion' of αἰδώς (e.g. Soph. *O.C.* 247), distinguished by Lewis & Short, not by OLD; cf. *Th.* 10.710 *si pudor est, primum miserere tuorum.*

520 Inachidae: first in Ov. *Met.* 1.753; in St. frequently of the Argives, after the river(-god) Inachus in Argolis.

520 f. liquistis enim parvosque senesque / et lacrimas has quisque domi: this justification of her appeal is in accordance with Cic. *de Orat.* 2.211 (above) and the rhetorical rules for the

'conquestio' in *Inv.* 1.108 *septimus* (sc. *locus*) *per quem ad ipsos qui audiunt convertimus et petimus, ut de suis liberis aut parentibus aut aliquo, qui illis carus debeat esse, nos cum videant, recordentur.* Jocasta appeals to their being both sons (like Pol.) and parents (like Joc.) themselves, in order to get their sympathy: *adnuite* (526). Whereas the relevancy of their own fathers and mothers (= *lacrimas has*) is obvious, she pathetically puts her own sons' age on a par with that of the soldiers' very young children.

For the rare connective formation *-que . . . -que . . . et* (Vergil 9 times, Ovid 3 times, St. 7 times) see Snijder on 3.196, which line is similar to ours also in content: *primaevique senesque et . . . matres.*

521 f. sua credite matri / viscera! not 'believe in a mother's feelings' (Mozley, criticized by Håkanson 1973: 82), but 'filium instar viscerum charum' (Barth). For 'viscera' = 'my own flesh', the poetic equivalent of 'caro' (Axelson 1945: 52), see Tarrant on Sen. *Ag.* 27 *viscera exedi mea* (Thyestes' ghost), who compares Ov. *Ep.* 1.90 (see Palmer), *Met.* 6.651, Quint. *Inst.* 6.pr.3; cf. also *Met.* 10.465, *Rem.* 59, *Epic. Drusi* 264, Curt. 4.14.22, *Silv.* 5.5.9 *viscera nostra tenens.*

credite: 'consign to the protection of' (OLD 1).

522 parvo in tempore: for *parvus* = 'short in duration' cf. Cic. *Q.Rosc.* 7, Lucr. 3.553 *in -o linquuntur tempore.*

523 oro: see on 257.

523 f. quidve ista, Pelasgi, / ubera? 'these breasts of mine'. 'Ubera' of a woman's breast always refers to suckling (e.g. Lucr. 5.885); Jocasta thus emphasizes the contrast with *parvo in tempore.* For 'iste' = 'meus' see Hunink on Luc. 3.126. *Ista* (OLD 4) is highly dramatic; see 481.

For further references to her having given birth see 485, 491, 499, 506, 511, 512.

524 ab Hyrcanis hoc Odrysiisve tulissem / regibus: 'Hyrcanus' ('Caspian'), of human beings also Catul. 11.5, is almost proverbial for 'hard-heartedness' and therefore often connected with tigers, etc. (e.g. *Th.* 9.15, where see Dewar's note, and 12.170).

Jocasta echoes here Dido's bitter reproach in *Aen.* 4.366 f. *duris genuit te cautibus horrens / Caucasus Hyrcanaeque admorunt ubera* (see 523) *tigres,* where see Pease's monumental note. The traditionally heartless Hyrcanian tigers, suggested by Dido as Aeneas' real parents, are here substituted with 'kings', a rather unexpected complement deliberately

placed at the beginning of the new line. 'Odrysius' ('Thracian'), first in Ovid, is also associated with coldness and cruelty, esp. of Tereus: *Met.* 6.490 *rex* (!) *Odrysius*, Sen. *Thy.* 272 f. *domus / Odrysia* referring to Tereus – unwittingly – eating his son (which story is perhaps also alluded to by Dido in *Aen.* 4.602); it is connected with Mars in *Th.* 4.793, 5.173, *Ach.* 1.485.

Jocasta, then, seems to combine Dido's tigers and Tereus' cruelty ('propter stuprum sororis', Serv. on *Aen.* 4.604) to emphasize that even notoriously heartless kings would have allowed her request (*hoc tulissem*), as made to her son in 507ff., or yet to be formulated (OLD *hic* 12) in 526 *adnuite.*

For 'fero' = 'obtain' cf. Hor. *Carm.* 3.16.22 *ab dis plura feret, Th.* 1.239, 2.741, 3.517 (TLL 554,45ff.).

525 et si qui nostros vicere furores: 'qui sunt nostris sceleribus saeviores' (Lactantius); 'whose frenzy surpassed my own' (Mozley). The indefinite reference is best taken as a climax, making Thebes' (*nostros*) criminal frenzy outdo even the preceding paragons. For this theme see Venini on 11.485; in our book 208 f., 365; cf. also Sen. *Phoen.* 549 *facinus quod novum et Thebanis fuit.*

526 f. aut natum complexa superstite bello / hic moriar: for this alternative cf. Sen. *Phoen.* 406 *aut solve bellum, mater, aut prima excipe*, 407 f., 458 *proinde bellum tollite aut belli moram* and, even more pathetic, *Th.* 11.338–42. The queen's threat here recalls her actual suicide in Eur. *Phoin.* 1458 f. ἐν δὲ τοῖσι φιλτάτοις / θανοῦσα κεῖται περιβαλοῦσ' ἀμφοῖν χέρας.

superstite bello: for the abs. abl. cf. Sen. *dial.* 10.18.5 (*populo Romano*), Luc. 7.660 (*Roma*), *Th.* 3.684 (*plaustro*), Sil. 10.44 (*ductore*).

527b–38 The effects of Jocasta's plea are described in chiastic order: the Argives' abating fury, illustrated with a lion-simile (527–33), and Polynices' eventual decision to follow her request (534–38a). Tydeus' vehement adress in 538 ff. will have the opposite effect on the soldiers' emotions and restore their original fury (569 ff.). Compare *Aen.* 12.216 f. and Luc. 4.235 f.

For a discussion of similar mass-reactions from a sociological point of view see Lühr (1979).

527 tumidas frangebant dicta cohortes: cf. Antigone's (wishful) statement in *Th.* 11.375 f. *illum gemitu iam supplice mater / frangit* and the effect of Veturia's plea in Liv. 2.40.9 ... *fregere tandem virum.* The crowd's reaction to the outcry of Euryalus' mother in *Aen.* 9.498 f.

is very similar: *hoc fletu concussi animi, maestusque per omnis / it gemitus, torpent infractae ad proelia vires.*

For 'frango' = 'soften' cf. further Ov. *Ep.* 1.85 f., *Met.* 8.508, Luc. 1.353 ff. *pietas patriique penates / . . . mentes animosque tumentes / frangunt*, V.Fl. 2.315 (*iras*), *Th.* 11.435 f.

tumidas: not 'proud' (Mozley), but 'inflamed with fury' (OLD 4); cf. *Aen.* 6.407 *tumida ex ira tum corda residunt* (Charon). Of persons first in Ov. *Met.* 8.495 and frequent in Seneca's tragedies (e.g. *Her.F.* 171 f., *Med.* 178) and Statius (14 times).

528 nutantesque virum galeas: *nutantes* either as a signal of assent (*adnuite* 525, cf. *Th.* 10.134) or because they hesitate, for which cf. Ov. *Met.* 10.375, V.Fl. 3.686 *dum vario nutat sententia motu*, Sen. *Ag.* 714 *incerta nutant lumina*, *Th.* 7.801, 8.614, 12.687. The latter interpretation finds support in *corda labant* (533). For similar emotions cf. *Aen.* 2.39 *scinditur incertum studia in contraria vulgus*, Luc. 1.352 f.

'Quaking helmets' also occur in Liv. 4.37.10 and may be reminiscent (so Ogilvie ad loc.) of the – formulaic – 'nodding plumes' in the Iliad (e.g. 3.337), imitated by Sil. 1.460, 501, 525, 4.353, 17.392.

Note that Statius first concentrates on the visual aspects (*videres*), see note on 148. The nature of emotional change will be illustrated with the lion-simile 529 ff.

528 f. sparsa videres / fletibus arma piis: for 'fletus' = concr. 'tears' cf. Cic. *Phil.* 14.34, *Aen.* 6.699 *largo fletu . . . ora rigabat*, Ov. *Met.* 11.657.

The display of emotions here recalls *Aen.* 11.191 *spargitur et tellus lacrimis, sparguntur et arma*, Luc. 4.180 *arma rigant lacrimis*; cf. also the weeping armies in Eur. *Phoin.* 1370 f., just before the duel.

Statius seems to elaborate here on the baroque 'helmet filling with tears' motif, for which Venini on 11.385 adduces 2.635, 9.41, V.Fl. 6.738 (where Langen's explanation is absurd), Sil. 12.553 f.; add *Th.* 8.163.

'Pius' is transferred to feelings in *Aen.* 5.296 (*amore*), Ov. *Met.* 11.389 (*metus*), Ep. 8.15 (*cura*); it is also connected with the display of emotions, indicating their emotional source, in *Th.* 4.343 (*complexu*), 6.197 (*fletu*), 8.654 (*gemitus*), 12.782 (*tumultu*).

529–33 The lions-simile in these lines has its counterpart in the storm-simile 559–61, where also the psychological impact of Tydeus' speech is illustrated. Thus both similes serve to mark the internal structure of this scene (Von Moisy 1971:105A).

The simile compares the Argives' abating anger to that of lions when in possession of their prey: *ira minor* ~ *flexa corda labant*; the phrase *gaudent . . . differre famem* (lions) probably corresponds with *ferrique . . . mansueverat ardor*.

The simile's first part, *quales . . . ira minor*, can be paralleled with *Th.* 12.740 *magnos alit ira leones*, where lions are contrasted with dogs and wolves delighting in prey that lies cowering at their feet. It is implied there that lions, like Theseus, lose their interest in prey once captured. In discussing this motif Kytzler (1962:151 f.) compares our passage and *Th.* 8.123 ff., where a lion is said even to spare his victim's life: *accipit ille* (Pluto) *preces* (i.e. of Amphiaraus) / *ut leo Massyli cum lux stetit obvia ferri, / tunc iras, tunc arma citat; si decidit hostis, / ire supra satis est vitamque relinquere victo.* In our lines, however, the lions are said only to delight in 'differre famem'; so Håkanson (1973: 82), against Mozley (see on 531 f.), 'the lions are not in hurry to eat, once they have captured their prey'. This is in accordance with the narrative, where the soldiers are only temporarily persuaded to pity; see 559 ff., 608 ff.

The 'captured prey' here and in 8.123 ff. corresponds with the complete submission by Amphiaraus and Jocasta respectively, as demonstrated by their moving pleas. Barth's suggestion that Pliny's view on the clemency of lions towards their victims underlies our simile is wrong, but does fit *Th.* 8.123 ff. very well (*Nat.* 8.48 *leoni . . . clementia in supplices; prostratis parcit (. . .) credit Iuba pervenire intellectum ad eos precum*); cf. also Claudian on Stilicho's clemency, *deponas ocius iram (. . .) obvia prosternas prostrataque more leonum / despicias, alacres ardent qui frangere tauros, / transiliunt praedas humiles* (*Stil.* 2.18 ff.). In our simile the lions do not exercise clemency, only temporary delay is implied.

This interpretation of the simile as foreshadowing the events in 559 ff. and esp. 608 ff. does answer Lesueur's criticism (1991: 156) that the Greeks, unlike the lions, have no intention to maltreat Jocasta.

As the soldiers' pity is sincere (*piis* 529, *flexa* 532), an otherwise possible cruel cat and mouse play in the simile should be excluded. In fact the prey is probably dead; see on 531. As a result, the correspondence between simile and narrative is unusually loose, owing to Statius' wish to charge the simile with anticipatory references to 559 ff.

529 tela virosque: the phrase, only here in St., may refer to its only occurrence in Vergil, likewise in a lion-simile: *Aen.* 9.792 ff., where the 'historical' background (hunters) is explicitly stated; cf. also *Th.* 2.128 ff., 7.670 ff.

530 pectoris inpulsu: according to Pliny (see introd. note to 529–33), 'pectus' is a lion's strongest part: *Nat.* 8.49 *vis summa in pectore.* The phrase was coined by Ov. *Met.* 4.708 *dimotis -u pectoris undis* and is also imitated by Luc. 6.160 f. *confringite tela / pectoris impulsu.*

531 f. gaudentque . . . / securam differre famem: Mozley's 'they rejoice to sate their hunger untroubled on the captured prey' is justly criticized by Håkanson (1973: 82); see on 529–33. 'Gaudeo' with infin. is as old as Acc. 31R². For *differre famem* cf. Ov. *Met.* 6.366 *distulit ira sitim*, Ps. Quint. *Decl.* 12.21 *ira famem differemus*, *Th.* 10.409 *distulit ira preces.*

'Fames' is even more boldly used in V.Fl. 6.614 *spargitque famem.*

securam: 'in peace', i.e. now that satisfying their hunger is not longer in danger (cf. *Culex* 9 *-os . . . fructus*, *Th.* 7.356 *lora*); with 'fames' only here.

in corpore capto: 'auf den Toten gelagert' (Bindewald) is probably correct. The phrase may recall Homer's 'dead prey' in *Il.* 3.23 ὥς τε λέων ἐχάρη (!), μεγάλῳ ἐπὶ σώματι κύρσας, which simile is imitated in lines 670–76, where see introd. note.

The *v.l.* 'cruore recepto' (N) lacks sense, but does raise some doubts about the text, in support of which I can only adduce V.Fl. 6.352 f. *medioque in corpore pugna / conseritur*, picked up by 357 *nec arrepto pelli de corpore possunt* (i.e. Canthus' dead body).

532 f. sic flexa Pelasgum / corda labant: *flexa*, as a result of Jocasta's plea, can be illustrated by Cicero's discussion on the style required to arouse 'misericordia' in *de Orat.* 2.211, quoted in the introd. note to 519–27; cf. ibid. 2.205.

For 'flecto' = 'soften' (OLD 9) cf. Enn. *scen.* 172 J. (*Achivos*), *Aen.* 12.940 f. *cunctantem flectere sermo / coeperat*, Sen. *Con.* 7.7.7 (*paternis lacrimis*), *Phoen.* 77 (*mentem*), *Th.* 8.119 (*pectora*); with *corda* only here.

corda labant imitates *Aen.* 12.223 (Deipser) *vulgi variare labantia corda.* For 'labare' cf. further *Aen.* 4.22 *animumque -antem*, Ov. *Ep.* 16.178 *in dubio pectora nostra labant.*

533 ferrique avidus mansueverat ardor: the choice of the verb is in accordance with the simile and, moreover, contributes to the thematic consistency of the episode, see introd. note to 564–607; of emotions also Sen. *Ep.* 82.6 (*insania*).

For the obj. gen. with *ardor* cf. Hor. *Epod.* 11.27, Ov. *Met.* 9.101, V.Fl. 3.549, *Th.* 7.190, 12.72 f. The phrase imitates and reverses *Aen.*

7.461 f. *saevit amor ferri*, also imitated by Luc. 1.355 (see also on 527) *diro ferri revocantur amore* (of soldiers wavering after Caesar's speech); cf. further *Th.* 7.137 f.

534–38 Polynices is also deeply moved by his mother's plea and decides to accept her proposal (*i mecum*, 507): *cupit ire*. The many events in 537–38 (his sisters' pleas, his decision and his request to Adrastus, Adrastus' permission to leave) are rapidly told, just as in 486–87; St. thus concentrates completely on the prince's emotions, emphasizing that war could have been prevented, if Tydeus had not intervened (538 ff.).

Coriolanus' reaction in Livy is very similar: 2.40.9 *uxor deinde ac liberi amplexi, fletusque ab omni turba mulierum ortus . . . fregere tandem virum. Complexus inde suos dimittit . . .* Cf. further Pol.'s reaction to Antigone's passionate plea in 11.382 ff. *furor elanguescere dictis / coeperat . . . erumpunt gemitus, lacrimasque fatetur / cassis; hebent irae . . .*, where this final chance of peace is obstructed by the Fury.

534 ff. nunc . . . nunc . . . nunc: cf. 495–96. Note the rising character of the tricolon: *matris . . . rudis Ismenes . . . flebiliora precantis Antigones.*

534 ante oculos: sc. 'omnium'. In front of his soldiers Pol. looses every restraint. Most editors *ante* Klotz read *omnes* for *oculos*, but the MSS reading (Pω) is correct. A gen. of person or poss. adj. in similar prepositional phrases is the more usual (TLL s.v. *oculus* 746,18 ff.), but cf. e.g. Liv. 4.28.1 *omniaque sub oculis erant.*

ad oscula: cf. Verg. *G.* 2.523. The condensed expression is a favourite with Statius; cf. 7.194, 9.330 *carae festinus ad oscula matris, Ach.* 2.128, *Silv.* 5.5.83.

535 rudis Ismenes: both 'young' (cf. 252), and, more important, 'untaught', in contrast with her sister (below); cf. 2.391 (Tydeus) *rudis fandi pronusque calori, Silv.* 2.7.75 *musa rudis . . . Enni, Ach.* 1.846 *heu simplex nimiumque rudis.*

535 flebiliora precantis: TLL s.v. takes *flebiliora* here adverbial, 'more tearful in her appeal' (Mozley). The sing. *flebile* is used similarly in Ov. *Rem.* 36, Luc. 1.548, V.Fl. 2.453, 7.215, *Th.* 6.14 (where see Fortgens for other examples in Statius). The adverbial use of the plural, however, is (poetic and) rare (Löfstedt *Synt.* II, 418 ff.), e.g. Verg. *G.* 4.122 *sera comantem, Aen.* 6.467 *torva tuentem* (Norden ad loc.), V.Fl. 2.154 (see Poortvliet ad loc.); the only other advl. use of the comparative

I have found is Paul. Nol. *Carm.* 23.62 *–ius ululabant,* and our phrase would be the only instance of the plural. Therefore, I think the phrase should be interpreted as = 'preces flebiliores precantis'; cf. *Aen.* 11.106 *haud aspernanda precantis*, *Th.* 2.480 *infanda precantur* ('utter curses'), 11.503 *funesta precatur* ('utter a deadly prayer'). This would give the implied contrast with *rudis* (Ismene) more sense than just a reference to Antigone's tearful tone: (the content of) her plea has an even more emotional appeal to her brother. For 'flebilis' = 'quod fletum ciet' cf. Ov. *Ep.* 12.139 f. (Medea) *tibiaque effundit socialia carmina vobis, / at mihi funerea flebiliora tuba*, Sen. *Tro.* 784 f. *flebilius aliquid . . . / muri videbunt.*

536 variaque animum turbante procella: OLD adduces only this passage and Sil. 11.224 for this metaphorical use of *procella.* For 'varius' = 'conflicting' cf. *Aen.* 4.285 (= 8.20), V.Fl. 3.686, 5.302 *varios . . . per aestus*, etc.; only one alternative is expressed, 537.

'Turbare' of the mind is Vergilian: *Aen.* 1.515, 8.4.

537 exciderat regnum: sc. 'animo' (e.g. *Aen.* 1.26); also *Th.* 3.302, 5.646.

mitis Adrastus: his standard epithet, e.g. 1.448, 467, but deliberately chosen here for its thematic consistency; see on 533. For literature on this 'sovrano buono e pacifico' see Venini (1961: 387) and her note on 11.110.

'Mitis' is a keyword in this episode: 547, 554, 565, 611.

538 hic iustae Tydeus memor occupat irae: as in 78, *occupat* means 'forestall' (OLD 11), i.e. before Pol. can carry out his purpose; cf. Prop. 4.10.14, V.Fl. 8.413, *Ach.* 1.538, 2.42.

The phrase *iustae memor irae* refers to Eteocles' treachery in *Th.* 2.482 ff., of which Tydeus makes a point in lines 541–46. The authorial comment *iustae* (also *Th.* 11.541 f., 12.589, 714, *Ach.* 2.48) supports Pol.'s case, a constant element throughout the poem, in contrast to Euripides' play (Legras 128, Schetter 117); the poet's negative view on Eteocles is phrased in e.g. 3.96 ('infandus'), 11.499 ('impius').

539–59a Tydeus' vehement reaction to the apparent success of Jocasta's proposal.

In this speech Tydeus is characterized as a man of action, just as in his debate as ambassador with Eteocles at Thebes (*Th.* 2.393–409/452–67). In 2.391 he is described by the poet as *rudis fandi pronusque calori*; the first part of that statement hardly applies to the skilful structure of his speech here. His words are filled with irony and free from

fear. In contrast to Polynices and the army, Tydeus alone is unambivalent in his approach: his sole purpose is to persuade his audience that the war should be prosecuted.

His speech is a combination of three separate addresses: to the *socii* (539–42a), to Jocasta (542b–46a), to Polynices (546b–59a). The main part, 539–53, aims at undercutting the reliability of Eteocles and Jocasta by referring to the night-ambush in *Thebaid.* II. From this precedent he argues that if Polynices enters Thebes, Eteocles will never let him go again. This part is closed with two highly literary *adynata* (552 f., where see note); Tydeus seems to know his Homer and Vergil.

In the final part (554–59) Tydeus ostensibly goes along, for the moment, with Jocasta's proposal. However he argues, if peace is really to be pursued, the meeting would better take place in the safety of the Argives' camp. This reasonable counter-proposal, however, only prepares for his final rhetorical blow: if an agreement is reached, will Polynices be prepared to give up power in turn? The implied answer to this question strongly suggests that war is the only option.

Stylistically Tydeus' speech is distinguished from Jocasta's by its great number of metrical elisions: 17 in 21 lines, against 4 in 31. For the effect of spontaneity and excitement achieved by a (relatively) high percentage of elisions see Soubiran (1966), Smolenaars (1972). For Statius no detailed statistics are available, but Soubiran (607) gives 39 elisions in 100 lines as an average for Statius' style, which is close to the *Aeneid.* Turnus' emotional speech contains 35 elisions in 66 lines.

This 'spontaneity' does not, of course, exclude such carefully built lines as 545 f., 550 f., the literary allusions in 547, 552 f. and the rhetorical cleverness of 554 ff., but does fit Tydeus' temperament as shown in the abruptness at the beginning of his speech (no *exordium* whatever) and his fearless, even contemptuous tone in addressing the queen and Polynices.

As is stated in introd. note 470–627, Vergil's war council lies behind Statius' episode as a whole and Turnus' reaction to Drances' speech (*Aen.* 11.376–444) served as a model for Tydeus' speech. Turnus' speech is based on several Homeric models; see Highet (1972:210 ff.) and Knauer.

The correspondence between Turnus' and Tydeus' speeches is mainly structural; verbal parallels occur in lines 550 f., 553 and 556; his speech further contains some elements from other passages in *Aeneid*

XI, see notes 541, 542 and Appendix VIa. Vergil's passages may, exceptionally, have been Statius' sole model here; no other direct model for this brilliant speech can be ascertained.

539 f. fidum Eteoclea nuper / expertus: for 'experior' with predic. acc. cf. Hor. *Carm.* 4.4.1 ff. *ministrum fulminis alitem . . . -tus fidelem.* The sarcasm will be continued in lines 541, 543 and 544. Cf. *Th.* 8.677 (Tydeus) *Aoniae rex o iustissime gentis.*

nuper: actually more than two years ago (the time for war-preparations between the end of Book III and the beginning of Book IV, plus the Nemean interlude).

For *Eteoclea,* also 688, see Mulder on 2.384, Housman *Coll. Papers* II 833.

540 nec frater eram: the parenthesis suggests that Eteocles will treat his brother even less benevolently than the first peace ambassador (Lactantius).

me opponite regi: probably 'place in the way' (OLD 2), with a strong suggestion of danger, e.g. *Aen.* 2.127, 11.115 (*morti*); cf. Sen. *Phoen.* 402 *matris oppositu.*

541 f. pacem egregiam et bona foedera: for sarcastic 'egregius' cf. Cic. *Cael.* 63, *Aen.* 4.93 *-am laudem,* 6.523 *-a coniunx,* 7.556; for similarly used 'bonus' see Mulder on 2.460. The collocation of *pacem* and *foedera* also occurs in *Aen.* 12.202 *nulla dies pacem hanc Italis nec foedera rumpet,* which passage lies behind 552. In *Aen.* 11.355 f. the same words are spoken, without irony, by Drances: *egregio genero* (. . .) *pacem hanc aeterno foedere iungas* (imitating Hom. *Il.* 7.350–52a, Knauer).

Note the chiastic order here and in 546, 550 f.

gesto / pectore in hoc: a clear sign of his bravery. 'Gesto' is a – characteristic – substitution for more usual 'gero'; cf. *Aen.* 2.278 *vulneraque illa gerens* (Hector), V.Fl. 1.836 f. *pectore ductor / vulnera nota gerens.* As in these passages, Tydeus refers with *pacem et foedera* to the wounds or scars he suffered by Eteocles' treacherous night attack in Bk II. A similar but less complex play with 'wounds'/'badge of honour' occurs in Pl. *Curc.* 399 f. *ob rem publicam hoc intus mihi / quod insigne habeo.*

Verg. *Cat.* 9.5 may provide a starting-point for the analysis of Statius' mannered phrase: *horrida barbaricae portans insignia pugnae;* Westendorp Boerma accepts Birt's 'Beutestücke aus der Barbarenschlacht' for *insignia pugnae,* but Ellis' 'cicatrices' is, I think, to be preferred on account of Catul. 66.13 *nocturnae portans vestigia rixae,* the immediate model for

the 'Vergilian' line. St. reduces 'insignia pugnae', or something similar, into 'pugna' and replaces the latter with sarcastic 'pax et foedera'.

542 f. ubi tunc fidei pacisque sequestra / mater eras: cf. 214 (Jupiter to Bacchus) *ubi tunc ars tanta precandi*, 11.487 f. (Tisiphone to Pietas) *ubi tunc, cum bella cieret / Bacchus* . . .

'Sequester', first in Pl. *Merc.* 738, is applied to 'pax' in *Th.* 2.425 f. (Eteocles to Tydeus) *nec sceptra fide nec pace sequestra / poscitis* (see Mulder's note), imitating *Aen.* 11.133. Of persons, 'mediator' (= διαλλακτής Eur. *Phoin.* 468), it occurs in Luc. 10.472 *orator regis pacisque sequester*, imitated here and by Silius at 6.347; see further *REL* 38 (1960) 65 f. The reference is to Jocasta's proposal in 509 *iam me sub iudice.*

fidei pacisque should be taken as hendiadys (cf. Sen. *Thy.* 294 *quis fidem pacis dabit?*), = 'guarantee for peace'.

543 nox vestra: echoes *Th.* 2.650 (Menoetes begging Tydeus to spare his life) *per superos noctemque tuam*; cf. also 8.663 *Tydeos illa dies*, 11.486, 12.367 *nocte mea.* Its sense here is strongly ironical: 'jene für euch so / rühmliche Nacht' (Imhof). Even more condensed are V.Fl. 2.572 *nox Dorica*, *Th.* 4.133 *nox Danai.*

543 f. pulchris . . . / hospitiis: this bitter irony perhaps alludes to Homer's (different) version of the story in *Il.* 5.805: δαίνυσθαί μιν ἄνωγον ἐνὶ μεγάροισιν ἕκηλον.

544 nempe haec trahis ad commercia natum? *nempe* introducing questions framed in the form of an expected answer (OLD 2) is mainly prosaic; it occurs only once in Vergil (*G.* 3.259, with different sense) and Valerius (7.414), 3 times in *Thebais* (7.559, 10.709).

Commercia, also mainly prosaic, is found in epic poetry since *Aen.* 10.532 f. *belli commercia Turnus / sustulit*, the only occurrence in Vergil; in Lucan 8 times, e.g. 6.493 *commercia pacti*, once in Valerius (1.246) and 5 times in St.

Each word aims at undercutting Jocasta's proclaimed reliability in 511 f. *ne forte doli et te conscia mater / decipiam*, etc.

545 f. vestro qui sanguine pinguis / spirat adhuc pinguisque meo: for the word order *vestro qui* see Austin on *Aen.* 1.1; note the chiastic order and framing *vestro . . . meo.*

For the commonplace of land fertilized by bloodshed, since Aesch. *Sept.* 587, see NH on Hor. *Carm.* 2.1.29; to the parallels adduced there could be added *Aen.* 4.201 f. *pecudumque cruore / pingue solum*,

Th. 1.329 *pingues Baccheo sanguine colles*, 4.444 *vivoque . . . sola pinguia tabo, Silv.* 5.3.39 *Phrygio dum pingues sanguine campos,* imitating Ov. *Ep.* 1.54, which is the first occurrence of the collocation *sanguine pinguis*. For 'spirare' cf. *Th.* 4.466 f. *adhuc spirantia . . . / viscera*, 12.566 f. *campum . . . / spirantem tabo.*

547 heu nimium mitis nimiumque oblite tuorum? St. imitates Ov. *Ep.* 1.41 *o nimium nimiumque oblite tuorum*, where repeated *nimium* is labelled 'geminatio intensiva' by Bömer on *Met.* 2.179. Cf. *Aen.* 11.841 *heu nimium, virgo, nimium crudele luisti.* In our phrase each *nimium* qualifies its own vocative.

nimiumque oblite tuorum: 'too forgetful of thy friends' (Mozley) is what Penelope does say in Ov. *Ep.* 1.41 (above); for the rebuke cf. Mercury in *Aen.* 4.267 *heu, regni rerumque oblite tuarum, Th.* 9.440, *Ach.* 1.496 *o nimium Phoebi tripodumque oblite tuorum*, Sid. Apollin. 5.143 f. But here St. makes Tydeus twist the phrase either to 'too forgetful of (the character of) your own people', i.e. Eteocles' wickedness, so Håkanson (1972:54) supported by Hill, or 'too forgetful of his real friends' (i.e. Tydeus) as Ahl (*ANRW* 2881) thinks, referring to *Th.* 9.52–56. The former better suits the irony of Tydeus' speech.

548 scilicet: calling attention to the absurdity of an action, etc. (OLD 4b); cf. *Aen.* 2.577 *scilicet haec Spartam incolumis aspiciet?*, 12.570.

te circum undique: the only occurrence of *circum undique* with prepos. force mentioned in TLL (s.v. *circum*) is *Silv.* 2.5.11–13, where this use is denied by Van Dam (1980: 397). His statement that in our line '*te* depends on *nudabunt*' is wrong; the prepos. force is to be preferred here.

549 nudabunt enses: for 'nudare' = 'unsheathe', not in Vergil, cf. Liv. 28.33.5, Sen. *Phoen.* 388 f. *nudatis stetit / acies in armis, Th.* 1.429.

haec flebit et arma quiescent? for *et* adding a consequent event (OLD 16) cf. Luc. 4.486 f. *decernite letum, / et metus omnis abest.*

arma quiescent is a Vergilian line-ending, *Aen.* 10.836, 12.78; cf. *Th.* 9.183, *Silv.* 4.5.51.

550 f. heu demens, semel intra moenia clausum / possessumque odiis: strongly reminiscent of Turnus' outburst against Drances in *Aen.* 11.398 f. *inclusus muris . . . / . . . demens.* Note the chiastic order, also 541, 545 f.

'Possessus' is post-Vergilian; cf. Sen. *Her.O.* 1294, V.Fl. 1.60; in

St. e.g. *Th.* 6.114, 9.371, *Ach.* 1.497. For *semel* with perf. participle (OLD 4) cf. Cic. *Tusc.* 5.107, *Aen.* 12.208 (see below on 552), Luc. 7.543, *Th.* 11.436, *Silv.* 3.5.27.

552 ante haec excusso frondescet lancea ferro: the first of this pair of *adynata* makes use of the epic tradition of swearing oaths by a staff or spear, first in Hom. *Il.* 1.234 ff. (Achilles) ναὶ μὰ τόδε σκῆπτρον, τὸ μὲν οὔποτε φύλλα καὶ ὄζους / φύσει . . . / οὐδ' ἀναθηλήσει – περὶ γάρ ῥά ἑ χαλκὸς ἔλεψε / φύλλα τε καὶ φλοιόν. Homer's oath is closely imitated in *Aen.* 12.206 ff. (Aeneas swearing an oath with Latinus): *ut sceptrum hoc . . . / numquam fronde levi fundet virgulta nec umbras / cum . . . posuitque comas et bracchia ferro* . . . In Ov. *Met.* 15.561 f. this *adynaton* comes true: *cum . . . vidit frondescere Romulus hastam, / quae radice nova, non ferro stabat adacto*, etc.

Valerius, in his turn, follows Vergil in *Arg.* 3.707 f., but, like Ovid, substitutes 'spear' for 'sceptre': *hanc ego . . . hastam, / quae neque iam frondes, virides nec proferet umbras, / . . . testor.* For this type of oath cf. further Hor. *Epod.* 16.25–34, Prop. 3.19.5 ff. In all cases the sceptre or spear serves to make the oath more impressive: 'just as it will never sprout leaves again, so will this oath be fulfilled' (Kirk ad loc.). In Statius the concept is used to emphasize that the answer to the preceding question is negative.

frondescet: the verb is Ennian (*scen.* 151 V.), cf. Lucr. 1.1092. Its only occurrence in Vergil is *Aen.* 6.144 *et simili frondescit virga metallo.* Silver Epic may not have stolen the Golden Bough (Austin ad loc.), but Statius does borrow part of it here, replacing *metallo* with *ferro* (from *Aen.* 12.209 quoted above).

lancea: only once in Vergil (*Aen.* 12.375), but not infrequent in Lucan (8 times), e.g. 3.464 f. *solis excussa lacertis / lancea*, and Statius (7 times).

excusso ferro: 'excutio' = 'shake off', cf. Ov. *Met.* 4.492, *Th.* 2.136 *rorantes excussa comas.* At the same time St. plays with the military sense 'throw'; cf. Ov. *Met.* 14.764, Lucan 3.464 f. (above), which results in the mannerism that the lance shoots out its iron point.

553 Inachus ante retro nosterque Achelous abibit: also a favourite *adynaton*, since Eur. *Med.* 410; cf. e.g. Ov. *Tr.* 1.8.1, *Met.* 13.324 *ante retro Simois fluet.* Its use here is triggered by *Aen.* 11.405 *amnis et Hadriacas retro fugit Aufidus undas*, where Turnus sarcastically rejects Drances' allegations of Trojan strength; Dutoit (1936: 139).

For *retro* of reversed natural order cf. also Sen. *Her.F.* 941, Sil. 1.47 f.

nosterque Achelous: Tydeus is king of Aetolian Calydon.

554 sed: Tydeus breaks off his line of reasoning and ostensibly goes along with Jocasta's proposal, as a preparation for his final rhetorical blow in 558 f. Damsté's 'si' for *sed* completely spoils the irony.

mite adloquium: echoing 508 f. *fratrem / adloquere*. For 'mitis' as a keyword in this episode cf. 537, 547, 565, 611.

saevis pax quaeritur armis: 'peace amid savage arms' (Mozley), but *armis* is best taken as dative and *pax* as 'truce', for which cf. 542, *Aen.* 11.110 f.

555 necdum meruere timeri? the slightly oxymoric phrase is taken from Luc. 5.317 f. *meruitque timeri / non metuens* (Caesar). For 'mereo' with inf. cf. Ov. *Ep.* 14.63, V.Fl. 1.519, where see Langen.

556 an suspectus ego? reminiscent of Turnus' indignant *pulsus ego?* (*Aen.* 11.392).

abscedo et mea volnera dono: 'abscedo' ('withdraw') occurs mainly in comedy and prose, in poetry since Ovid. For 'dono' = 'remit' (OLD 4) cf. Caes. *Civ.* 3.21.1. Mozley explains 'ask no vengeance for them'; more subtly Ahl (*ANRW* 2881), 'He reminds P. of his obligations while at the same time saying he will not count them'.

557 intret et hic genetrix eadem mediaeque sorores: Garrod, Mozley and Hill obligingly put a semicolon after *intret*. For 'medius' 'acting as intermediary' (OLD 11) cf. *Aen.* 7.536, Prop. 2.9.50, Ov. *Met.* 5.564, Luc. 1.118 *generos soceris mediae iunxere Sabinae*, Sen. *Phoen.* 457 *media se opponit parens*, V.Fl. 5.499, Sil. 16.221 *pacator mediusque Syphax* and our line 438.

558 f. finge autem pactis evictum excedere regnis, / nempe iterum reddes? *excedere* sc. 'eum'.

Depending on the meaning attributed to *evictum*, in Statius only here and at 9.840, two interpretations are possible. (a) If taken as 'persuade', whether construed with *pactis regnis* (so TLL s.v. 1042,26 ff.; cf. *Aen.* 4.474, 548, *Th.* 9.840) or not (V.Fl. 2.186), the sequence of thought is the following: if an agreement about alternate rule is reached, will you give up power once your term has run out? The implied answer is no, suggesting that Pol.'s lust for power is similar to his brother's. Consequently war will not be averted, but only delayed; 'a final settlement can be achieved only by battle' (Vessey 1973: 272). (b) If taken as 'utterly defeated' (so Mozley, OLD), i.e. by military force,

Tydeus in fact reaches the same conclusion as (a), but far more directly: if you defeat him now, you will not hand over the kingship again.

The latter interpretation is, I think, less attractive: *pactis* is otiose, the transition is most unexpected and the rhetorical question is somewhat odd. The former makes Tydeus continue with the possibilities of a truce, concluding that in the end even this option will be totally useless: war is the only alternative.

Tydeus' cleverness here may be compared with Jocasta's argumentation in Eur. *Phoin.* 559–83: if Eteocles is defeated, Thebes will be destroyed and Polynices' victory will be impious; if Pol. loses the war, he will lose Argos at the same time. The cynicism in Tydeus' suggestive question is well paraphrased by Ahl (*ANRW* 2881): 'Is P. looking for justice or for a permanent kingdom?' Peyraredus' *reddet* spoils the crushing effect of this brilliant rhetorical climax.

559 f. rursus mutata trahuntur / agmina consiliis: for the recurrent motif of (double) 'change' see introd. note to 564–607.

rursus mutata: sc. *mentem*; cf. Sil. 5.491 (*cohors*) . . . *mentem nimio mutata pavore.*

For 'traho' = 'win over' (OLD 10), or 'influence' (OLD 4), cf. Ov. *Am.* 1.631 *trahunt promissa puellas*, *Th.* 5.624 *quae mentem insania traxit* (after *Aen.* 4.595, 12.37 *quae mentem insania mutat*). For *consiliis* = 'advice', of a single person, cf. *Th.* 3.386 f., 7.195 f.

560 f. The 'battle of winds' is a conventional element in poetry since Homer; see NH on Hor. *Carm.* 1.3.13, Bömer on *Met.* 1.58 ff. Apart from realistic descriptions (e.g. Hom. *Od.* 5.295 f., 331 f., Verg. *G.* 1.318 ff., *Aen.* 1.84 ff., Sen. *Ag.* 474 ff., Sil. 12.617 ff.), it is a favourite subject for similes illustrating either the clash of armies (*Il.* 16.765 ff., *Aen.* 10.356 ff., 2.416) or the army's shout (*Il.* 2.394–97). To compare the common people's changeability to that of the sea is, of course, traditional (cf. Liv. 28.27.11, Sen. *Her.F.* 170 *fluctuque magis mobile vulgus*), but here this concept is combined with the 'battle of winds' in order to illustrate sudden emotional change. The simile may have been triggered by the army's reaction to Agamemnon's speech in *Il.* 2.144–49: κινήθη δ' ἀγορή, ὡς κύματα μακρὰ θαλάσσης, / . . . τὰ μέν τ' Εὖρος τε Νότος τε / ὤρορ' ἐπαΐξας πατρὸς Διὸς ἐκ νεφελάων.

560 subito ceu turbine caeli: Lucr. 1.277 f. *venti* . . . *corpora* . . . *quae* . . . *nubila caeli / verrunt ac subito vexantia turbine raptant*, 6.395 *turbine caelesti subito correptus et igne*; *Aen.* 2.416 *rupto ceu* . . . *turbine.* The

combination *turbine caeli* has no parallel; for the loosely attached genit. cf. Cic. *Leg.* 2.21 (*-i fulgura*), Lucr. 1.2 (*-i signa*), 1.6 (*nubila -i*), 1.278 (above).

For *ceu* in poetry, also 582, 638, 680 and 709, see Mulder on 2.477, Van Dam on *Silv.* 2. 3.4.

561 obvius adversum Boreae Notus abstulit aequor: cf. *Aen.* 2.416 f. *adversi . . . ceu . . . venti / confligunt* (see above on 560). The same juxtaposition of winds occurs in Sen. *Ag.* 475 *rapiuntque pelagus . . . adversus . . . boreae notus.* The beginning of the line has a parallel in *Aen.* 10.733 *obvius adversoque occurrit seque viro vir / contulit.*

For 'aufero' i.q 'rapiendo violenter' (TLL s.v. 1330,24 ff.) cf. Prop. 1.8.14 (*unda rates*), V.Fl. 1.640 *nunc stridens Zephyris aufert Notus* (sc. *navem*), *Th.* 8.422 *vicibus tellurem amittit et aufert* ('loses ground in turn and wins it', Mozley).

St. characteristically replaces the traditional clash of conflicting winds and the consequent effects on the sea with the outcome of this clash: Notus has gained victory and now steers the sea in the opposite (*adversum*) direction; cf. the 'battle of winds' simile in *Th.* 8.423 ff.

For 'adversus' of the sea's direction, here probably predicative proleptic, cf. Ov. *Ep.* 7.40 *-is fluctibus.*

562 arma iterum furiaeque placent: for similar reactions cf. *Aen.* 11.453 *arma manu trepidi poscunt,* 12.242 f. (after Juturna's speech) *nunc arma volunt, Th.* 11.498 *arma placent.*

562 f. fera tempus Erinys / arripit: the epithet, applied to the Fury only here and in Ov. *Met.* 1.241, points to the Vergilian passage on which Statius has modelled his episode on Bacchus' tigers in lines 564–607, the killing of Silvia's stag in *Aen.* 7.475 ff. The reference is to *Aen.* 7.511 *at saeva . . . tempus dea nacta nocendi,* where Allecto prepares to give the signal for war after her successful attempt to have Ascanius wound Silvia's stag. In his narrative structure Statius closely follows the Vergilian model; see introd. notes 470–627, 564–607. *Tempus arripit* further recalls *Aen.* 11.459 *arrepto tempore Turnus,* which passage is closely imitated in lines 608–15; for Statius' weaving together of these passages from *Aeneid* VII and XI see introd. notes 470–627, 608–27.

563 primae molitur semina pugnae: for the metaphor cf. Pl. *Rud.* 327 *sceleris semen,* Liv. 3.19.5 *semina discordiarum,* Luc. 1.158 f. *publica belli / semina,* 3.150. The phrase refers to Tisiphone's interference as the immediate cause (= *semina*) of the 'beginning of the fight', unlike

Th. 1.243 f. *belli . . . semina sunto / Adrastus*, 3.235 f. *semina pugnae / ipse dedi.* This introduction to the Fury's action is a variation on the successful outcome of Allecto's intervention in *Aen.* 7.542 *primae commisit funera* [!] *pugnae.*

For the so-called partitive use of 'primus' see Vaughan (1942).

564–607 *Seizing the opportunity, Tisiphone restores Bacchus' team of tigresses – retired after the Indian expedition and now leading an existence of carefree domesticity – to their former state of murderous frenzy (564–81). Having killed four Argives, the beasts are mortally wounded by Aconteus (582–96), who in his turn is killed by Phegeus, a Bacchic priest (603–607).*

This section is a close imitation of *Aen.* 7.475–539, the killing of Silvia's stag by Ascanius. Vergil's story, modelled upon the description of a pet hare in Meleager *AP* 7.207 (Horsfall *CR* 29 [1979] 223), is referred to in *Silv.* 2.6.20: *et volucres habuere rogum cervusque Maronem.* The killing of both stag and tigresses, arranged by Allecto and Tisiphone respectively, is the immediate cause of war in Latium and Thebes: *Aen.* 7.481 f. *quae prima laborum / causa fuit, Th.* 7.563 *primae molitur semina pugnae.* The function of both episodes within their narrative structures is similar. In the *Aeneid* Allecto's intervention follows on Turnus' incitement to war; in the *Thebaid* Tydeus' speech has just had its intended effect on the Argives. Thus the immediate cause of the war shifts in both versions to the divine level, these interventions being in complete accordance with human intentions.

In both versions the idyllic existence of the domesticated animals is described in full detail (*Aen.* 7.483–92, *Th.* 7.568–78), in sharp contrast with the horrible events to come.

Macrobius (5.17) reports that Vergil regarded his choice of a stag as *casus belli* as *leve nimisque puerile* and therefore added the anger of the shepherds. Whatever the truth of this statement, which probably reflects a later critical taste, Statius did aggravate his cause of war: the innocent stag is replaced with a team of murderous tigresses and Aconteus is killed by the Bacchic priest in revenge for having mortally wounded the beasts. In adding the sacredness of the tigers and the series of killings, Statius provided both armies with a more plausible motive for war than a mere stag's death; his epiphonema in line 624, however, cannot be taken to imply any criticism of the 'pathetic insignificance' (Otis 1963: 326) of Vergil's story.

Vergil's story of Silvia's pet stag became a favourite in Latin epic,

as is demonstrated by Franchet d'Espèrey (1977), who analyzes the theme of a '(sacred) domesticated animal killed' in Ovid (*Met.* 10.109–42, *ingens cervus erat*. . .), Valerius (*Arg.* 3.20–26, the death of Cybele's lion [not plural as she thinks] at the hands of Cyzicus; see also Burck 1981: 542 ff.), our passage and Silius (13.115–37, *cerva fuit*. . .); Calp.Sic. 6.32–45 could be added as a further imitation of Vergil. In her opinion Statius imitated Vergil but added the sacredness of the tigresses and the resulting divine vengeance from Valerius, who possibly took these elements from Soph. *El.* 564 ff. (Agamemnon killing Artemis' stag); but Ovid's stag is also sacred, *sacer nymphis* (109), and his Cyparissus is metamorphosized for killing it. Her assumption that Bacchus delegates revenge on Aconteus to his priest, 'en se désinteressant apparemment du dénouement' (170), is not supported by the text; Phegeus acts of his own accord, Bacchus' sadness is referred to in 607 (*maerenti*).

The element 'l'animal protecteur', according to Franchet d'Espèrey only in Silius, is, I think, present in 576 f. *benigno* / . . . *gradu*, providing a further motive for the Thebans' anger at the tigers' death.

Vergil's hunting-scene (7.496–502) is closely imitated by Statius. in 590–98, where see comm.

Whereas Vergil and Silius focus on the domesticated state of the animal, Statius elaborates on the theme 'tame animal killed' by adding two further stages: *in furias animumque redire priorem* (580) both refers to their final state of wildness and at the same time implies their natural anger either before (i.e. instinctive rage) or during Bacchus' Indian campaign. The former is more likely, if the team yoked to Bacchus' chariot is taken to symbolize the god's power 'to tame and civilize' (Austin ad loc.) in *Aen.* 6.804 f. *nec qui pampineis victor iuga flectit habenis* / *Liber, agens* . . . *tigris*; cf. further *Ecl.* 5.29 f. This interpretation is not refuted by *vastator currus* (565 f.); tameness does not exclude ferocity, as is apparent from *Ach.* 1.860 (a lion) *nullasque rapi nisi iussus in iras* (i.e. in the amphitheatre).

The change wild > tame, popular in Silver Latin poetry (see comm. on 580 f.), is possibly inspired by Aeschylus' renowned story of the lion-cub growing up in domestic surroundings in *Ag.* 717 ff.; this passage certainly inspired Statius' lion-simile in *Ach.* 1.858–63, the phraseology of which also draws upon Silvia's stag in Vergil (unnoticed by Dilke): *Aen.* 7.484 *matris ab ubere raptum* ~ *Ach.* 1.858 *materno cum raptus ab ubere*; *Aen.* 7.489 *pectebatque ferum* ~ *Ach.* 1.859 *pectique iubas.*

Statius uses the change wild > tame > wild here to establish a thematic connection with the changes in the feelings of the Argives

under the influence of Jocasta's and Tydeus' pleas in the preceding section. The terminology deliberately puts on a par the states of mind of men and beasts: cf. 533 *mansueverat ardor*, 537 *mitis Adrastus*, 547 *heu nimium mitis*, 562 *furiaeque placent*, 565 *mite iugum*, 580 *in furias*. The description of changing emotions is continued in 611 *qui modo tam mites* and rounded off by the storm-simile in 625–27. In the remainder of Bk. VII the motif will be continued in Amphiaraus' change into 'furor' (705 ff.) and in four similes drawing on the violence of nature to illustrate human passion; see introd. note 625–627.

Statius' replacement of Vergil's stag by *geminae tigres* (564), ascribed by Franchet d'Espèrey to 'goût de l'exotisme' (*l.c.* 171), is in accordance with the scenery. Valerius too adapted his victim to Cybele's centre of worship, Dindymus. But the choice of the *two* tigers, in part influenced by Valerius' pair of bulls in *Arg.* 7.567 ff. (see introd. note 582–85), points to a deeper, symbolic meaning: their *furor* symbolizes that of the two brothers and their armies (Vessey 1973: 275), their death anticipates that of the two brothers.

In Greek art the animal generally associated with Bacchus is the panther (see note on 571); Statius' odd use of *maculas* (571) seems to recall this. In Augustan poetry these panthers are usually replaced by tigers, according to Heinze on Hor. *Carm.* 3.3.13 'als die grössere und wildere Bestie'; see also Bömer on Ov. *Met.* 3.668.

564 errabant geminae Dircaea ad flumina tigres: a clever combination of both the general situation in *Aen.* 7.491 *errabat . . . ad limina nota* and the specific moment of the dogs' attack in 493 ff. *hunc . . . errantem rabidae (. . .) canes, fluvio cum forte secundo / deflueret*, adapting Vergil's charming 'floated down stream' to biological reality.

'Dircaeus' for 'Boeotian' first occurs in Verg. *Ecl.* 2.24; only here does it refer to the actual spring into which Dirce was transformed, for which see Ov. *Met.* 2.239, *Th.* 4.374 f. *Geminae* = 'two' or 'both', a frequent use in Statius (Van Dam 1984: 271).

565 f. belli quondam vastator Eoi / currus: highly epic *vastator* is found only four times before Statius; also with obj. gen. in *Aen.* 9.771 f. *ferarum / vastatorem Amycum* and Ov. *Met.* 9.192 *Arcadiae -or aper*. In Statius also *Silv.* 2.5.7 *altarum vastator docte ferarum*, 4.6.41 *-or Nemees*, *Ach.* 2.32 *-or . . . Troiae*. On nomina agentis in *-tor/-trix* used as adjectives see LHS 157–58. For *vastator currus* cf. e.g. Vergil's *bellator equus* (*G.* 2.145; also *Aen.* 10.891, 11.89. The strained phrase may be explained on the analogy of e.g. *belli victor*, *belli turbator* (Liv. 2.16.4),

etc., for which see TLL s.v. *bellum* 1845, 72 ff. For *currus* meaning chariot and horses, see Williams on *Th.* 10.741; also Verg. *G.* 1.514 *neque audit currus habenas,* 3.91. The phraseology and the implied contrast in *quondam vastator* should be compared with *Aen.* 2.556 *tot quondam populis terrisque superbum / regnatorem,* 3.704 *magnanimum quondam generator equorum*; in Statius also *Th.* 6.727, 9.382. For Bacchus' triumphant war in the East see 181 n.

566 Erythraeis . . . nuper victor ab oris: the elliptical phrase *victor ab oris* 'returning triumphant from' is discussed by Bömer on *Met.* 9.136 f. *victor ab Oechalia*; cf. *Th.* 7.382 *aliis populator ab oris.* The wording is strongly reminiscent of Antonius, so often associated with Bacchus, in *Aen.* 8.686 *victor ab Aurorae populis et litore rubro.* The Elder Pliny's interesting story (*Nat.* 8.55) about Mark Antony breaking lions to the yoke and riding in this fashion with Cytheris at his side (*generos spiritus iugum subire illo prodigio significante*) may show that this reference would not go unnoticed by Statius' public; see further Bruhl (1953) 127–32.

Vergil's phrase is also imitated by Luc. 2.553 and V.Fl. 6.343 f. The rare epithet, first in [Tib.] 3.3.17, occurs in Statius only here and *Silv.* 4.6.18.

567 in Aonios meritas emiserat agros: for Klotz' *emiserat* (*BPhW* 1909: 990) see Housman's severe criticism (*Class. Papers* III 1972, 1219). For *Aonius*, 'Boeotian', see comm. on 219 f. *Dimiserat* here has its technical sense of 'discharge soldiers from military service' (OLD 2a); cf. Vell. 1.15.9, *Aen.* 10.46, 12.844, Hor. *Ep.* 2.2.49. Therefore, *meritas* is probably also used in a military sense, viz. *emeritas* 'having earned their discharge'.

568 turba dei: see comm. on 168 f.

seniorque ex more sacerdos: *ex more* 'duly', either 'attribute' with *senior*, though the reference is unclear to me, or with *curat.* For the latter *Aen.* 5.244, *Th.* 1.541, 6.215, 9.572 may be compared, but the word order is against it. For the former cf. *Aen.* 8.186 *has ex more dapes*, *Ach.* 2.98 *non ullos ex more cibos.*

569 sanguinis oblitas atque Indum gramen olentes: this semi-polar phrase obviously offers evidence for their present civilized state of tameness, but the meaning of the second part is not clear. Barth's VS 'aromatis indiis pastas' (see however Barth on 568) could be corroborated by Plin. *Nat.* 12.41 (on Indian *costus*) *radix costi gustu fervens, odore eximia* (for *gramen* = *costum* see below); cf. also Imhof 'nach Indiens

Kräuter nur rochen', Bindewald '. . . noch rochen'. But as food (and drink) for the tigers is mentioned in 575 f., it is more probable that the reference is to the fragrance of the perfume, which is offered as a gift by the *turba dei*. For this elaboration on the loving care given to the stag in *Aen.* 7.489 *pectebatque ferum puroque in fonte lavabat*, Sil. 13.125 may be compared: *tura deum de more dabantur.*

Indum gramen (= *costum*) is mentioned as a gift to the dead in *Silv.* 2.1.160 (see Van Dam 1984: 149); cf. also Prop. 2.29.17 *Arabum de gramine odores*, Plin. *Nat.* 22.118 *ture supplicamus et costo*, Ov. *Fast.* 1.341 *nec miserat India costum* (for the worship of gods).

570 f. palmite maturo variisque ornare corymbis / curat: *palmite maturo* also occurs in *Silv.* 2.2.102, where see Van Dam; 'a vine stem with ripe grapes on it' is a suitable attribute of Bacchus' tigers. The general idea of the tigers' adornment is taken from *Aen.* 7.487 f. *omni . . . cura / mollibus intexens ornabat cornua sertis*, also imitated by Ov. *Met.* 10.123 *texebas varios per cornua flores* and by Statius in *Th.* 4.449 *tum fera caeruleis intexit cornua sertis.* The phrase *variis corymbis* is reminiscent of Tib. 1.7.45 *sed varii flores et frons redimita corymbis* (there attributes of Bacchus himself), also imitated in *Silv.* 1.5.16 *vitreum teneris crinem redimite corymbis*. Statius' use of *variis* is literary (Tib., Ov.) rather than biological. 'Corymbus', 'cluster of ivy-berries', first occurs in Verg. *Ecl.* 3.38 f. *vitis / diffusos hedera vestit . . . corymbos.*

571 alterno maculas interligat ostro: a most bizarre phrase even for Statius. This is the only certain occurrence of 'interligare' in Latin, Rutil. Nam. 1.539 being a conjecture. TLL s.v. interprets as 'intermiscendo illigare', OLD 'to join together, interconnect'. Mozley (like Imhof) takes *maculas* as 'spotted hide': 'deck their spotted hide with bands of purple'. This interpretation, however, fails to account for both *interligat* and *alterno*. I think *maculas* is used here of the tigers' 'stripes' (or leopards' spots; see below), as in *Th.* 2.128 f. *tigris / horruit in maculas* (so Mulder ad loc., Anderson [1924] 205; Mozley 'nets'), 10.290 f. (*tigris*) . . . *et crasso sordida tabo / confudit maculas.* The noun is applied to both tigers and leopards in Plin. *Nat.* 7.7 and 8.62 *panthera et tigris macularum varietate . . . spectantur*; 'maculosus' is applied to a tigress in Ov. *Met.* 11.245, to fawnskin in *Silv.* 1.2.226.

'Ostrum' referring to the material that has been dyed purple is not unusual, e.g. Lucr. 2.35, Verg. *G.* 3.17, *Aen.* 4.134 f. *ostroque insignis et auro / stat sonipes.* In view of *alterno*, 'vitta' (TLL, Barth) rather than 'veste purpurea' (Mulder on 2.406) is the more probable interpretation

here. Together with the traditional association of purple with Bacchus, the 'purple reins' of Cyparissus' stag in Ov. *Met.* 10.125 may have determined Statius' choice here.

A clue to the meaning of this mannered phrase is, I think, provided by *Th.* 6.335 f. (of horses) *noctemque diemque / adsimulant, maculis internigrantibus albae*, another unique phrase, describing the horses as white interspersed with black. This would suggest the following interpretation: the 'vittae' (*ostro*) cover the tigers' hide in such a way that the light parts are overlaid and the dark stripes (*maculae*) parallel (*alterno*) and blend with these purple bands. Possibly, Statius does not have in mind tigers but leopards, more commonly associated with Bacchus; see Toynbee (1973: 85 f.), LIMC III 2, pl. 434. In this case, the 'vittae' interconnect the leopards' spots, thus varying the dark colours of these spots with that of purple. Statius' puzzling phrase perhaps recalls Luc. 10.121 *crebro maculas distincta zmaragdo* (of tortoise-shell, 'its spots adorned with many an emerald') and may be a clever variation on V.Fl. 6.704 *multo maculatam murice tigrin*, where *murice* refers to the natural purple colouring; a similar interpretation of *alterno ostro*, attractive at first sight, cannot account for *interligat.* Valerius' passage will be further exploited by Statius in lines 649 ff.

572 f. iamque ipsi colles . . . armenta . . . iuvencae: the motif of 'Tierfrieden' is fairly common in Greek representations of early society (see Gatz, B. *Weltalter, goldene Zeit und sinnverwandte Vorstellungen* 1967, 117 f.) and also occurs in Vergil's 'Golden Age', *Ecl.* 4.22 *nec magnos metuent armenta leones* (cf. Isaiah 11.6, *Orac. sib.* 3.791 ff.). Statius here combines the motif with that of nature's 'Belebung'. The slightly ironical *quis credat* hints at the conventional adynaton-character of the motif of idyllic coexistence: e.g. Arist. *Pax* 1075 f., Hor. *Epod.* 16.33 *credula nec ravos timeant armenta leones. Ipsi colles* prepares for the dramatic change in 581 *non agnoscentibus agris.*

573 ausae circum mugire iuvencae: if St. has in mind Hor. *Epod.* XVI (above), the phrase perhaps playfully transforms the motif of 'mating with other species' there: 31 *iuvet ut tigris subsidere cervis.*

574 nihil grassata fames: 'no hunger drives them to fell deeds' (Mozley). For 'grassari', 'to act violently, rage', with inanimate subjects cf. Curt. 5.6.6 *neque avaritia solum, sed etiam crudelitas in capta urbe grassata est*, Sil. 14.625 (*morbis*), *Paneg.* 11.15.3 *fame passim morboque grassantibus*, *Th.* 6.109 (*noto*); TLL s.v. 2202,46 ff. The phrase inverts the more common situation in e.g. *Aen.* 10.724 *suadet enim vesana fames* (of a lion).

manus obvia pascit: as recommended by Colum. 9.1.6–7. See Starr, R.J., *AJPh* 1992: 435 ff. on tame deer in animal parks. The phrase shortens *Aen.* 7.490 *manum patiens mensaeque adsuetus erili*; cf. Aesch. *Ag.* 725 (the lion-cub) φαιδρωπὸς ποτὶ χεῖρα. For 'obvius' with the connotation of 'voluntas propensa' (TLL s.v. 321,25 ff.) cf. *Th.* 10.72 *tempus tamen obvia magni / fors dedit auxilii*, 10.193.

575 exceptantque cibos: *exceptant* (P), edd. since Kohlmann, is the lectio diff. for *expectant* (ω); only here in Statius. Cf. Verg. *G.* 3.274 (*equae*) *exceptant levis auras* (Serv. 'frequenter accipiunt'), Sil. 9.369 (*mortes*), Tac. *Ann.* 3.20 (*vulnera*).

575 f. fusoque horrenda supinant / ora mero: note the distribution of the 'Silver Line' word order over two lines. Bacchus' tigers or leopards are often depicted as lovers of wine, see Daremberg-Saglio p. 622 f., Toynbee (see note on 571 f.) 86, RPGR 106 f.; in literature also Nemes. *Ecl.* 3.65 *lynci praebet* (sc. Bacchus) *cratera bibenti*, Claud. *Cons. Stil.* 3.369 *mero madidos . . . lynces*, Opp. *Cyn.* 4.320 ff. Cf. further Bacchus' chariot returning from war in *Th.* 4.658 *uda mero lambunt retinacula tigres*. For 'supinare', 'tilt back', (not in Ovid, Lucan, Valerius, Silius; 10 times in Statius) cf. Hor. *S.* 2.7.38, *Th.* 5.215 f. *ora supinat / blandus adhuc* (a husband killed by his wife), 5.524 f. (a serpent) *liquidum nunc aera lambit / ore supinato*. Dat. *mero* is best taken as 'Ziel, auf das die Handlung gerichtet ist' (K.-St. I, 320), = *in fusum merum*.

576 vaga rure quies: various – unconvincing – interpretations have been suggested: Mozley 'they wander at peace over the countryside'; Imhof 'so schweiften sie ruhig / Draussen'. Barth's VS, followed by Amar-Lemaire, 'quocumque loco dormire velint, a nemine prohibentur' comes close, but the latter part of this explanation is not in the Latin.

The oxymoron *vaga quies* (cf. *vagus error* in V.Fl. 5.115) is comparable with Luc. 5.442 *saeva quies pelagi* (of frozen water), 7.764 *vaesana quies* (of dreams) and *Th.* 5.244 *fremibunda quies* (of noises in the night). Here *quies* should be taken as 'resting-place', for which cf. Lucr. 1.405 *intectas fronde quietes*, Ov. *Met.* 14.51 ff. *parvus erat gurges / . . . / grata quies Scyllae* (with Bömer's note). The tigers, then, sleep in various places in the countryside. The nearest parallels I can provide are Hor. *Carm.* 3.24.9 f. *Scythae, / quorum plaustra vagas rite trahunt domos*, *AP* 398 *concubitu . . . vago*, Apul. *Met.* 5.25 *vago pastu*; in *Ach.* 1.745 *porticibusque vagis errat* the idea is 'labyrinthine' (Dilke ad loc.). For *rure* = 'in the country' cf. Ter. *And.* 542, Liv. 38.53.8.

The phrase is a variation on *Aen.* 7.492 *domum sera quamvis se nocte*

ferebat; in contrast to Silvia's stag, the tigers sleep at random in the countryside, only now and then entering the city (577). The pastoral serenity of their lives hitherto is in strong contrast to the coming events.

576 f. si quando benigno / urbem iniere gradu: *Aen.* 7.492 (above). For *benigno gradu* cf. *Silv.* 5.1.75 *venitque gradu Fortuna benigno.*

benigno: both 'kind' (of their character) and 'favourable' (in the eyes of the Thebans). 'Gradus' may be taken as 'foot' (not in OLD, TLL); see Van Dam on *Silv.* 2.2.44 (p. 222), but perhaps *gradu iniere* merely touches up more common 'ingredior'. The idea of divinity and epiphany seems to be present; see below.

577 f. domus . . . sacris / . . . calent: 'caleo', not of sacrifices (V.Fl. 8.260) or altars (*Aen.* 1.417, Ov. *Met.* 13.590, V.Fl. 2.331, *Th.* 1.264) but of the buildings involved, occurs only here and *Th.* 2.226 *interior sacris calet . . . aula.* For the chiastic arrangement *omnis . . . omnia* see note on 59.

578 fides intrasse Lyaeum: the AcI constr. with 'fides' is found since Liv. 3.10.11; cf. Manil. 1.729, Luc. 2.186, 10.219, *Th.* 11.215 (TLL s.v. 689,22 ff.). The verb recalls details from epiphanies such as Call. *Ap.* 3.

579 The use of the pronoun *has* is hardly 'un signe de parenté' (Franchet d'Espèrey; see introd. note) of the various representatives of the genre, but rather a traditional manner of resuming the narrative proper after a digression.

vipereo tactas ter utramque flagello: the Furies are traditionally provided with snakes (see comm. on 466), snake-hair (e.g. *Aen.* 7.450), both scourge and snakes (e.g. *Aen.* 6.570 f. *accincta flagello / Tisiphone . . . torvosque sinistra / intentans anguis*). The snake-scourge here is also mentioned in Sen. *Her. F.* 87 f. *Eumenides . . . / viperea saevae verbera incutiant manus*, *Med.* 961 f. *ingens anguis excusso sonat / tortus flagello*, Sil. 13.611 *vipereo domat hunc aeterna Megaera flagello;* cf. also *Th.* 1.113 *haec vivo manus aera verberat hydro*, 4.485 *angue ter excusso.*

The noteworthy alliteration of *-t-* is probably expressive of the Fury's lashes; also *Th.* 11.151 *ter admoto tetigit thoraca flagello.*

580 The holodactylic rhythm is illustrative of the rapidity of mental change.

580 f. in furias animumque redire priorem / inpulit: best taken as hendiadys, 'to their former state of madness' (Mozley); cf.

Luc. 4.240 (a simile, in a similar context) *redeunt rabiesque furorque.*

For the construction of *inpulit* with infin. cf. *Aen.* 1.10 f. *tot adire labores / impulerit,* 2.55, Liv. 22.6.7, *Th.* 10.737. This former state probably precedes their drawing Bacchus' chariot in the Indian campaign (*vastator currus* 565 f.); see introd. note 564–627.

The theme of a once wild, now tame animal resuming its former savagery through an external cause is popular in Silver Latin poetry: Luc. 4.237–42, *Ach.* 1.858 f., Mart. 2, 75, *Sp.* 18, Juv. 14.246; cf. also *Silv.* 2.5, with Van Dam's note on line 1 (supported by Lund *Mn.* 1989: 117 f.). St. elaborates on the theme in *Th.* 5.231 ff. (*fera) in mores negat ire suos* and 11.740 ff., where the lion, frail with age, is incapable of regaining its former rage. The first treatment of this theme is, of course, the famous simile of the lion-cub in Aesch. *Ag.* 717 ff.; see introd. note to 564–607, 552 n.

581 erumpunt non agnoscentibus agris: referring to the former idyllic situation in 572. For 'agnosco' with personified subject cf. *Th.* 9.680 f. *adgnoscunt colles notamque tremiscit / silva deam.* 'Erumpo', more often with abl. (e.g. *Th.* 5.426), is construed here with dat. *agris* (= *in agros*; cf. 4.585.589) as in *Th.* 2.547 (*campo*); the verb is picked up in the subsequent simile by *rupta* (583).

582–585 *ceu duo diverso pariter si fulmina caelo*
rupta cadant longumque trahant per nubila crinem:
non aliter cursu rapidae atque immane frementis
transiliunt campos . . .

In these lines both the speed and the roaring sound of the maddened tigers' assault are compared to those of flashes of lightning.

Statius' primary model is Valerius' double simile in *Arg.* 7.567 ff., comparing the pair of onrushing fire-breathing bulls to two flashes of lightning and two winds:

ac velut ex una siquando nube corusci
ira Iovis torsit geminos mortalibus ignes,
aut duo cum pariter ruperunt vincula venti
dantque fugam, sic tunc claustris evasit uterque
taurus et immani proflavit turbine flammas.

(Langen ad loc. falsely takes St.'s simile here as referring to Amphiaraus' horses.) Statius limits his imitation of Valerius' double simile to its first part, making use of elements from the second (*duo, pariter, ruperunt*; see below). The phrase *longumque trahant crinem*, only here of lightning,

associates the comparison with shooting stars and the like. Once this conflation is recognized, the wording of Statius' simile is seen to draw deliberately upon the following shooting star-similes, the reference to which adds to the portentous character of the narrative here.

In Hom. *Il.* 4.75 ff. Athena's rapid descent through the air is likened to a comet or large meteor apparently trailing fire, interpreted as a portent by the onlookers: οἷον δ' ἀστέρα ἧκε Κρόνου πάις ἀγκυλομήτεω, / ἢ ναύτῃσι τέρας ἠὲ στρατῷ εὐρέϊ λαῶν, / λαμπρόν – τοῦ δέ τε πολλοὶ ἀπὸ σπινθῆρες ἵενται – . . . In *Aen.* 5.525–28 Vergil compares Acestes' arrow taking fire, an important (though obscure) omen, to a shooting star: *caelo ceu saepe refixa / transcurrunt crinemque volantia sidera ducunt* (527 f.).

Both passages contribute to the phrasing of Statius' simile and the complex interplay of simile and narrative (see below and comm. on 595). In Homer Athena's descent is taken in itself as a portent, as appears from the Trojan's interpretation of the phenomenon as a possible sign for war (82–84), although it is not clear how in fact she is seen (see Leaf, Kirk ad loc.); the comet to which her descent is likened is also explicitly characterized as an omen (τέρας 76).

In Vergil the arrow's taking fire is also in itself considered an omen: 522 f. *magnoque futurum / augurio monstrum*, 524 *omina*, 530 *omen*. In our simile the arrow's flight is likened to a shooting star, the portentous character of which is not explicitly emphasized, being common (literary) knowledge.

Statius does not explicitly describe the tigers' onset as an omen, nor is the simile presented as a portentous event in itself. Thus he can reserve the explicit omen-theme for the tigers' killing of Amphiaraus' charioteer in 586 *nec defuit omen*, recalling, with different meaning, Aeneas' acceptance of the *augurium* in *Aen.* 5.530 f. *nec . . . omen / abnuit.* The subject of the simile, the tigers' destructive force, and the apparent association with the portentous shooting stars in Homer and Vergil, however, do have their bearing on the actual events described; the tigers' assault both introduces and on a symbolic level portends the imminent war.

The simile not only illustrates the tigers' onset at this stage of the narrative, but also foreshadows their death. As the narrative proceeds, it appears that *longumque trahant per nubila crinem* (583) not only illustrates the tigers' speed, but also anticipates a future similarity between them and the flashes of lightning: their trail of blood (and darts) in 595 is equivalent to the hair-trailing flashes of lightning; see comm. on 595.

Apart from the primary (Valerius) and secondary (Homer, Vergil) sources mentioned, the subject and wording of Statius' simile is indebted to the following passages: Ov. *Met.* 15.849 f. (Caesar's apotheosis) *flammiferumque trahens spatioso limite crinem / stella micat*, also imitated in Sen. *Thy.* 698 f. (nature's reaction to Atreus' crime) *e laevo aethere / atrum cucurrit limitem sidus trahens*; Sen. *Phoen.* 430 ff. (Jocasta hurrying to Polynices' camp) *qualis cadit / delapsa caelo stella, . . . / rectam citatis ignibus rumpit viam*, earlier referred to in 477.

Close analysis of Statius' lines demonstrates that he deliberately refers his reader to the models he wishes to be recognized in order to attain full understanding of his artistic and narrative aims.

a) *ceu duo . . . pariter si fulmina* combines elements from the double simile in V.Fl. 7.568 f. *geminos . . . ignes* (cf. Statius' *geminae tigres* in 564) and *aut duo . . . pariter . . . venti.*

b) *caelo rupta cadant* reflects *Aen.* 5.527 *caelo refixa* and *Phoen.* 430 f. *cadit delapsa caelo stella.* For *rupta* see comm. on 582 f.

c) *longumque trahant per nubila crinem* is taken from the arrow's flight in *Aen.* 5.525 *liquidis in nubibus*, combined with *Aen.* 5.528 *crinemque* and Ov. *Met.* 15.849 *trahens spatioso limite crinem*; cf. *longo limite* in 595.

d) *transiliunt* renders Hom. *Il.* 4.74 ἀΐξασα and 78 ἤιξεν, while referring to *Aen.* 5.528 *transcurrunt* at the same time.

e) 581 *erumpunt* rephrases Valerius' *evasit uterque taurus* (7.570 f.) with reference to Sen. *Phoen.* 432 *rumpit viam* and V.Fl. 7.569 *ruperunt vincula venti.*

f) 584 *immane frementis* represents V.Fl. 7.571 *immani proflavit turbine flammas* and possibly links the narrative with *Aen.* 7.510 (Turnus) *spirans immane* (after the slaying of the pet stag).

g) Finally, the phrase *non agnoscentibus arvis* represents the motif of the onlookers' amazement in *Il.* 4.79 θάμβος δ' ἔχεν εἰσορόωντας, *Aen.* 5.529 *attonitis haesere animis* and V.Fl. 7.564 *attoniti longissima Phasidis unda*, 573 *horruit Argoae legio ratis, horruit . . .*

Statius carefully links the simile and the narrative by describing the tigers in terms closely associated with the subject of the simile. The simile is prepared for by *erumpunt*, a not uncommon synonym for 'prosilire', but also a technical term for fire, lightning, etc., 'to burst out': cf. Manil. 1.859 *faces erumpere caelo*, Sen. *Nat.* 2.55.4, Plin. *Nat.* 2.192 (also referred to in line 808 ff.), Sil. 1.536 (TLL s.v. 839,36–59). The correspondence is emphasized by the repetition *rupta* (583) in the simile. Archaic *impete* (585) recalls Lucretius' treatment of the speed of the thunderbolt; see comm. The very unusual phrase *ducunt /*

spicula (596 f.) is to be explained by the use of this verb referring to shooting stars, etc., see comm. Finally, *longum crinem* (583) is chosen for the sake of equivalence with *longo limite* . . . / *sanguinis* (595 f.).

This interweaving of simile and narrative, for which see Perkins (1974) 261 ff., may have been inspired here by Homer's ambiguous blending of Athena's descent and the shooting star she is compared to; see Fenik (1968: 182 f.).

The tiger-simile is echoed in *Th.* 11.530 f., where Oedipus' sons are likened to lightning-swift boars, *fulmineos veluti praeceps cum comminus egit / ira sues.*

582–84 Notice the identical metrical pattern of these three lines, the equivalence setting the comparison off from the narrative.

582 ceu duo . . . si fulmina: V.Fl. 7.567 f.; see introd. note. Apart from (questionable) Germ. *Arat.* 199 (Baehrens *sit*), the only parallel for *ceu si* + subj. is *DRN* 6.161, illustrating Lucretius' first explanation of the cause of lightning; see 585 n.

For 'fulmen' as a metaphor for speed and destructive power see Dewar on *Th.* 9.218.

582 f. diverso pariter . . . caelo / rupta: for reflex. 'rumpo' = 'issue with violence, burst forth' (OLD s.v. 5) cf. Verg. *G.* 3.428 *dum amnes ulli rumpuntur fontibus*, *Aen.* 2.416 f. *adversi rupto ceu quondam turbine venti / confligunt*; of lightning also *Aetna* 1 *ruptique cavis fornacibus ignes*, 59 and 201; cf. further Lucr. 2.214 f. *nunc hinc nunc illinc abrupti nubibus ignes / concursant*, *Aen.* 3.199, Manil. 1.859 *faces* . . . *erumpere caelo.* It appears from these passages that *caelo* in our line should be construed with *rupta.* With *diverso caelo* Statius adapts Valerius' *ex una nube* and recalls the Harpies episode in *Aen.* 3.232 (the only parallel for the phrase) *ex diverso caeli*, where the sense required is, however, different, 'from a different quarter of the sky' (Williams ad loc.). As no other contrast is implied, the sense required here is 'from opposing tracts of heaven' (Mozley).

583 longumque trahant . . . crinem: *Aen.* 5.528 *crinemque volantia sidera ducunt*, Ov. *Met.* 15.849 f. *trahens spatioso limite crinem / stella;* cf. further Lucr. 2.207 *longos flammarum ducere tractus*, Sen. *Thy.* 699 *atrum cucurrit limitem sidus trahens*, *Tro.* 356 *stella longa semitam flamma trahens.* 'Crinis', usually of a comet's tail (*stella comans*), in Valerius of stars (2.42) and fire (1.205), is used only here (and perhaps Sil. 1.358 f. *sanguineo* . . . *crine* / . . . *caelo decurrens ignea lampas*, but see Spaltenstein

ad loc.) of flashes of lightning; this exceptional use is to be explained by the simile's sources and possibly its application to the rays of light in *Cul.* 44. The conflation is cleverly exploited in 595 f., where see comm. Von Moisy (1971: 71) draws attention to the visual effect of the simile, by which the tigers' movement is represented as 'eine langgezogene Linie'.

per nubila: *Aen.* 5.525 *liquidis in nubibus*, V.Fl. 7.567 *ex una nube*; see introd. note. Statius strongly prefers (dact.) *nubila* to *nubes* (48 : 18), like Vergil (19 : 8). Together with *frementis* (584, of the tigers), the phrase calls to mind Lucretius' theory of winds and clouds as sources of lightning, 6.198 f. *ferarum more minantur; / ... fremitus per nubila mittunt*; see also on 585.

584 cursu rapidae: this variation on more usual *rapido cursu* (e.g. *Aen.* 5.291, 12.683) combines the notion of 'swift movement' with that of 'violence' (e.g. Catul. 63.85, Ov. *Ep.* 10.96).

inmane frementis: *-is* Klotz, but see Helm (1909) 992. The phrase transforms V.Fl. 7.571 *immani proflavit turbine flammas*; cf. *Aen.* 12.535 *immane frementi*, 10.726 (*leo*) *hians immane*. The choice of *frementis* provides another link between the tigers and the simile: although the verb 'fremo' is never used of thunderbolts, the noun 'fremitus' is applied to thunder in Pac. *trag.* 336, Cic. *Div.* 1.97, Lucr. 5.1193 *et rapidi fremitus et murmura magna minarum*, 6.101, 198 f. (above), 270 *fremitus et fulgura fiunt*, 289, 410. The phraseology is perhaps triggered by *Aen.* 7.510 (Tyrrhus' reaction to Silvia's call for help) *spirans immane*, thus strengthening the connection between the episode and its main model.

585 transiliunt: the verb, only here in Statius, cleverly combines Hom. *Il.* 4.74 ἀΐξασα and *Aen.* 5.528 *transcurrunt*. Its trans. use first occurs in *Aen.* 10.658.

inpete vasto: Prisc. in *GL* 2.241,3 mentions the occurrence of 'impete pro impetu' in Ov. *Met.* 3.79 (see Bömer ad loc.) and here. The archaic form, only here in Statius, is popular with Lucretius, who uses it 13 times in all; 7 instances occur in Bk. VI, in connection with thunderbolts and lightning. Statius' use of the form at this point corroborates the hypothesis (see on 582 and 583) that he has Lucretius' exposition in mind. Silius imitates the phrase in 2.243 and 13.189. Cf. further Hor. *Carm.* 4.14.30 *vasto diruit impetu*.

585 f. aurigamque ... / ... tuum: Ten Kate (1955: 78 f.) rightly points out that Statius does not necessarily disagree with Antimachus

(so Helm 1892: 9), according to whom the charioteer's name was Batoon or Schoinikos (*frg.* 38 Wyss). This is the first of Amphiaraus' charioteers to be killed; his name might well be Batoon. His successor, Herses, is killed in 737; thereupon Apollo himself acts as charioteer, dismounting from the chariot in 789. In substituting Apollo for Herses, Statius remodelled the traditional version, according to which Batoon shared Amphiaraus' fate of *katabasis*; see Vessey (1973: 141).

586 Amphiarae: for (emotional) apostrophe see comm. on 20. Von Moisy (1971: 9 f.) points out Statius' special concern with the fate of Amphiaraus, whom he apostrophizes 8 times in all (1.398 f.; 3.451 f., 607; 4.236 f.; 6.491 f.; 8.171, 367).

nec defuit omen: 'nor was it without ill omen' (Mozley). The phrase is inspired by Vergil's lines on Acestes' portentous arrow, *Aen.* 5.530 f. *nec maximus omen / abnuit Aeneas.* In Vergil the arrow is an omen in itself, recognized as such by Aeneas. Statius uses the explicit omen-theme at a more advanced point of the narrative, the killing of the charioteer; his death is used as an omen for his master's.

587 primus: Barth's VS 'ceteris adhuc dormientibus' does not fit the context. Given *proximus* (588) and the subsequent flight of the horses in 589 f. the meaning must be 'in front of all the others'.

equos . . . trahebat: 'came leading'; cf. Liv. 35.28.8, Ov. *Met.* 11.276, Sen. Ag. 412.

588 f. Taenarium . . . Idan / Aetolumque Acamanta: traditional names in epic poetry. For *Idas* cf. Hom. *Il.* 9.558, *Aen.* 9.575 (Trojan), 10.351 (Thracian), Ov. *Met.* 5.90 (see introd. note to 755–59), *Fast.* 5.701 (Argonaut). This is the first and last appearance of Laconian Idas, one of the four persons bearing this name in the *Thebaid.* 'Taenarius' = 'Laconian' since Verg. *G.* 4.467. *Acamas*, one of three in the *Thebaid*; the name also occurs in *Il.* 2.823 (son of Antenor), *Aen.* 2.262 (son of Theseus), V.Fl. 1.583 (a Cyclops).

589 premunt: if the verb is taken as 'opprimunt', it could serve as the parallel looked for by Conington-Nettleship at *Aen.* 9.330 f. *premit aurigamque* [!] *sub ipsis / . . . equis . . . .*

589 f. fuga torva per agros / cornipedum: a bold phrase, indicating that the tigers put to flight the other horses also (implied by *primus* in 587, *proximus* in 588). The flight is described as *torva* because of the grimness of the pursuers; Catul. 66.20 *proelia torva* is the nearest

parallel I can provide. 'Cornipes', twice in Vergil and in Lucan, only once in Valerius, is a favourite word with Statius (17 times) and Silius (34 times); as a noun it is first used in Sen. *Phaed.* 809.

590 f. visa . . . flammatus Aconteus / strage virum: *flammatus* of persons also *Aen.* 3.330 (*amore*), V.Fl. 8.300, *Silv.* 5.1.197 (*pectora luctu*); cf. also *Th.* 8.390 f. *flammantur in hostem / cornipedes.*

The phrasing of Aconteus' motive varies the earlier treatments of the theme: *Aen.* 7.496 (Ascanius) *eximiae laudis succensus amore* (in Statius' version Aconteus takes Ascanius' role), V.Fl. 3.21 (Cyzicus) *ingenti praedae deceptus amore;* cf. Sil. 13.118 (Capys) *grato parvae mollitus amore.* For the construction of a predicative participle with a dominant participle of cause cf. *Th.* 8.12 f. *visoque paventes / augure . . . Parcae,* 10.659 f. *visoque animata cruore / . . . effigies, Silv.* 1.1.73.

Aconteus, a telling name (ἀκοντίζω), occurs in *Aen.* 11.612–17, but is probably taken from Ov. *Met.* 5.201, the Phineus-episode being Statius' source in e.g. 679, 714, 723, 756 f., 765, 804 (see introd. note to 755–59). He occurs as 'venator' in Sil. 16.563, 573. The phrase *strage virum* is taken from Luc. 3.627, also at the beginning of the line.

591 cui sueta feras prosternere virtus: a fusion of the following constructions: a) *cui suetum* with infin., as *Th.* 6.121 *tibia / cui teneros suetum producere manes,* 6.371; b) *cui virtus* with infin., as *Aen.* 10.712 *nec cuiquam irasci propiusve accedere virtus, Th.* 11.704.

592 Arcas erat: Arcadia is famous for its hunters, e.g. Atalanta, Parthenopaeus, Callisto and Milanion.

iam fida ad moenia versas: as there is no indication of their aggression against Thebes, they either go 'home' of their own accord (OLD *verto* 11c), or because of Aconteus. The former is suggested by *iam,* but would imply a rather sudden abatement of their fury. The latter is suggested by *fida* and the model-passage *Aen.* 7.500 *saucius . . . nota intra tecta refugit* and 491 *ad limina nota.*

592 f. densis . . . / . . . telis: 'densus' applied to weapons is a favourite usage with Vergil, imitating Homer's πυκινός (e.g. *Il.* 11.576). In Statius otherwise only *Th.* 6.421 f. (*verberibus*) and 8.704 (*hastis*).

593 ff. insequitur telis, multumque hastile resumens / . . . telo / transigit: Aconteus throws javelins (*telis* 593), picking up (*resumens*) those which have failed to reach their target (*multum hastile*) and pierces the tigers several times (*telo*); the outcome of his actions is described

by *utrimque extantia . . . / spicula* (596 f.). This interpretation assumes that *telis, hastile* and *spicula* refer to the same weapon, but lexical variation is characteristic of Statius' style; see Van Dam *Index*.

593 multumque hastile resumens: as in 768 ff. *in morte relicta / spicula et . . . hastas / avellit*, but there the javelins have hit their victim. Mozley's 'plying many a spear, also Lesuer, does not account for *re-*; cf. Ov. *Rem.* 612 *quae condiderat, tela resumpsit Amor, Th.* 7.510.

594 ter, quater: 'repeatedly'; cf. *Aen.* 12.155, Ov. *Fast.* 1.575 f. (below).

594 f. adducto per terga, per ilia telo / transigit: a close imitation (Lebek 1976: 216) of *Aen.* 7.499 (Ascanius shooting) *perque uterum . . . perque ilia venit harundo*; Statius omits *-que*, because in Vergil the mortal wound is inflicted by a single arrow. TLL s.v. 599,5 ff. takes *adduco* here as 'applicare', for which cf. Ov. *Tr.* 4.2.5 f. *candidaque adducta collum percussa securi / victima, Fast.* 1.575 f. *adductaque clava trinodis / ter quater*; but the verb is used of spears in Luc. 3.587. Perhaps the phrase is a variation on more familiar *adducto lacerto*, e.g. *Aen.* 9.402, 11.561 f. *adducto contortum hastile lacerto / immittit.*

595 f. longo cum limite fusi / sanguinis: the metaphorical use of 'limes' indicating a trail of blood is found only here and Flor. *Epit.* 1.14.3. The noun is deliberately chosen for its close association with the 'trail' of comets, etc. (TLL s.v. 1412,19 ff.); cf. *Aen.* 2.697 f. *tum longo limite sulcus / dat lucem*, Ov. *Met.* 15.849 (see comm. on 583), Sen. *Thy.* 699 *atrum cucurrit limitem sidus trahens*, Plin. *Nat.* 2.25.96 (*bolis*) *longiorem trahit limitem.* Thus a correspondence is brought about between *longo cum limite* here and *longumque trahant . . . crinem* in 583, which provides yet another bond between the simile and the narrative. The equivalence manifests a further, until now unexploited, similarity: at this point in the narrative it is no longer the speed but the trail of blood and fire respectively which is common to the tigers and thunderbolts. Apart from its function of referring to literary predecessors, it was for this studied effect that *crinis* in 583 was most unusually applied to thunderbolts: the 'hair' of the flashes has now become similar to the 'trail' of the tigers' blood. This affected concept is possibly inspired by Homer's simile: *Il.* 4.77 (of the comet): τοῦ δέ τε πολλοὶ ἀπὸ σπινθῆρες ἵενται. In imitating the similes of Homer, Vergil and Valerius, Statius effectively uses every important detail from his models; the sparks of Homer's comet – a detail hitherto ignored – finally weave together the flashes

of lightning (taken from Valerius) and the tigers' trail of blood.

596 f. utrimque extantia ducunt / spicula semianimes: a characteristic addition to Vergil's story; cf. *Th.* 7.769 *e mediis extantes ossibus hastas.* For 'extare' cf. Lucr. 4.397 (*montes*), Catul. 64.17 f. *nymphas extantes e gurgite cano. Ducunt* suggests the heavy burden they have to drag (so Barth's VS, OLD s.v. 19). At the same time, the verb is carefully chosen in order to re-emphasize the similarity of the tigers' actual state to a hair-trailing comet, referring as it does to *Aen.* 5.528 *crinemque volantia sidera ducunt,* 2.694 *stella facem ducens*; cf. also Lucr. 2.207 *nonne vides longos flammarum ducere tractus.*

597 gemituque imitante querellas: a succinct rephrasing of *Aen.* 7.501 f. *gemens . . . questuque cruentus / atque imploranti similis.* 'Gemitus', used of the 'roaring' of lions in Lucr. 3.297 and *Aen.* 7.16, is specified as 'moaning' by *imitante querellas.* Statius has in mind Luc. 8.87 (Cornelia) *gemitu rumpente querellas.* As in Lucr. 4.548 (swans) and Verg. *G.* 1.378 (frogs), *querellas* presents the tigers as almost human and thus evokes pity for these innocent victims of divine will.

598 saucia dilectis adclinant pectora muris: 'adclino' with dat., also *Silv.* 4.2.51, *Th.* 3.266, 6.105. The pathetic phrase imitates *Aen.* 7.500 *saucius at quadripes nota intra tecta refugit; dilectis* adds a sentimental touch to Vergil's *nota* (Mozley 1933: 38). The line is deliberately echoed in *Th.* 10.936 (Capaneus dying) *pectoraque invisis obicit fumantia muris*; the inverted meaning makes the tigers 'prefigure the demise of the more or less bestialised leaders' (Vessey 1973: 276).

As often in Statius, the Golden Line brings this section to a close.

599–607 The Thebans' grief and revenge for the tigers' death. The section expands on *Aen.* 7.521 ff.

599 f. templa putes urbemque rapi facibusque nefandis / . . . ardere lares, sic . . .: Statius seems to combine Vergil's comparison of the lamentation at the tidings of Dido's death in 4.669–71 *non aliter quam si . . . ruat . . . / Karthago aut . . . Tyros, flammaeque furentes / culmina perque hominum volvantur perque deorum,* and Lucan's description of panic in Rome (see introd. note 452–69) in 1.493 ff. *credas aut tecta nefandas / corripuisse faces (. . .) sic . . .* The ultimate source of the motif is Priam's lament for Hector in *Il.* 22.410 f., ὡς εἰ ἅπασα / Ἴλιος ὀφρυόεσσα πυρὶ σμύχοιτο κατ' ἄκρης. For *putes* = Hom. γνοίης ἄν, not in Vergil, cf. *Th.* 9.218, 10.560 *bellum intrasse putes,* 10.915 ff.

For *lares* = 'houses' see on 156 f.; for 'Sidonius' of anything Theban, see on 442 f.; for *rapi* cf. *Aen.* 2.374.

600 f. sic clamor apertis / exoritur muris: Amar-Lemaire's interpretation of *apertis muris* as 'urbe expugnata' is wrong, but would fit *Th.* 3.55 f. (below). As in Luc. 1.493 f. (above), the *sic*- clause describes the reality from which one might suppose the city to have been taken.

Statius closely follows Vergil's narrative both here and in 605 f.; the reference is to *Aen.* 7.521 f. *nec non et Troia pubes / Ascanio auxilium castris effundit apertis.* With *apertis muris* St. alters the contextual reference of Vergil's *castris apertis*; in Vergil these words refer to the Trojan camp, his friends dashing to the rescue of Ascanius, in Statius it is the Thebans who throw open the city's gates, in order to exact revenge on Aconteus. Cf. further Hom. *Il.* 2.809. The arrival of the Argives in 605 f., coming to his rescue on the analogy of *Aen.* 7.522, turns out to be too late, a further variation on Vergil's story.

The phrase *sic . . . muris* has a parallel in *Th.* 3.55 f., where the cry of the Theban mothers at Maeon's lonely return from the massacre by Tydeus is illustrated with a simile, *tollunt / clamorem, qualis bello supremus apertis / urbibus.* Though the situations differ, the verbal similarity provides a structural link between these two losses that are sad to Thebes.

601 ff. mallent. . . / Herculis . . . Semeles . . . / Harmoniae: the tricolon of Thebes' well known mythical patrons fleshes out the second part of Lucan's imaginary situation in 1.493 ff. (first part quoted on 599 f.) *aut iam quatiente ruina / nutantes pendere domos.* Notice the chiastic arrangement of the cola. The collocation *cunabula magni*, also Manil. 2.15 (*Iovis*), humorously exploits the hero's conventional epithet, for which see 667 n. 'Hercules' cradle' probably refers to Alcmene's bedchamber, one of the touristic 'sights' at Thebes according to Pausanias (9.11.1), together with the θάλαμοι of Semele (cf. Eur. *Ba.* 6 ff.) and Harmonia (9.12.3).

602 f. penetrale . . . / Harmoniae: for (rare) sing. *penetrale* cf. *Th.* 10.176, *Silv.* 5.2.19.

603 Harmoniae. cultor Baccheus Acontea Phegeus: the line is tuned with four Greek names and is completed with highly poetic *cultor* (five times in Statius) = 'votary', for which cf. Hor. *Carm.* 1.34.1. *Baccheus*, 11 times in Statius, first occurs in Ov. *Met.* 3.691. Phegeus is well known in epic poetry, e.g. Hom. *Il.* 5.11 ff. (son of a Trojan

priest), *Aen.* 5.263, 9.765, 12.371. Statius applies the name to three different persons; see Mulder on 2.607 f.

604 iam vacuum telis: for *telis* see on 593 ff. The construction of 'vacuus' of persons with a concrete object is most unusual; as a parallel I can only adduce Acc. 212R^2 *neque quisquam a telis vacuus.*

geminoque in sanguine ovantem: cf. *Th.* 3.391 *tantoque in sanguine ovantem.* For *in* denoting circumstance rather than place (OLD s.v. 40) see Snijder ad loc., who also notes the anachronistic association with the Roman 'ovatio'.

605 f. subeunt Tegeaea iuventus / auxilio tardi: imitating *Aen.* 7.521 f. *Troia pubes / Ascanio auxilium*; see on 600. Highly poetic 'Tegeaeus' = 'Arcadian' (cf. Pac. *trag.* 75a, *Aen.* 5.299, 8.459, Ov. *Met.* 8.317, etc.) further occurs in *Th.* 6.632, 8.599, *Silv.* 1.5.4. Austin on *Aen.* 2.216 *ipsum auxilio subeuntem* (i.e. Laocoon, another idle effort) notes that the dative is common with *venire*, for which Vergil substituted *subire*; also *Aen.* 12.733.

The κατὰ σύνεσιν constr. with collective nouns 'die ein konkretes und geschlossenes Ganzes angeben' (LHS 436) is rare; see note on 17 f., 271 f. With *pleb(e)s Th.* 1.561, 7.271; cf. further Sil. 7.75 f. *maesto suffusae lumina vultu / femineus matres graditur chorus*, 78 ff. *gens casta precamur / et ferimus . . . turba / Ausonidum . . .* Predic. *tardi*, not 'slow to take action' (OLD s.v. 3), but 'late', i.e. after the proper time, is explained by asyndetic *iam . . . iuvenis iacet.*

607 maerenti iuvenis iacet ultio Baccho: a mannered phrase, indicating that Aconteus' death is retribution for Bacchus' sorrow. Imhof's translation is close to the Latin, 'dem trauernden Gott ein sühnendes Opfer'. As often with abstract nouns in *-tio*, 'ultio' (not in Vergil, Ovid, Lucan, Valerius, Silius) here does not refer to the act of taking vengeance but to the actual result of that act; see LHS 749, Nägelsbach 242. I can provide no parallel for *ultio* in this sense. For the predicative with 'iaceo' cf. *Aen.* 9.485 f. *canibus date praeda Latinis / alitibusque iaces, Culex* 237 f. *Tityos . . . iacet alitis esca, Th.* 11. 283 f. *hostia regni, / hostia, nate, iaces.*

The evocation of the god's sorrow, his name placed at the end of the line, rounds off the tigers' episode.

608–627 *In the Argive camp the debate on Jocasta's arguments for a truce (–563) is interrupted by these tumultuous events. Tydeus seizes the opportunity*

and issues a call to arms (608–15). Both armies rush into disordered fighting (615–24). The consequent escalation of the war is likened to a breeze freshening into a gale (624–27).

As was stated earlier (introd. notes to 470–627, 564–607), Vergil's stories of Silvia's stag (*Aeneid* VII) and the Latin war council (*Aeneid* XI) provided the frames of reference for the episode 470–627 as a whole. The final section of this episode, 608–27, weaves together elements from both *Aen.* 7.632 ff., events subsequent to the stag's death, and the disturbance of the war council in *Aen.* 11.445 ff. The storm-simile 625–27, bringing the episode to a close, borrows from Vergil's simile in *Aen.* 7.528–30.

The first part of this section, 608–15, imitates the final part of Vergil's war council, *Aen.* 11.445–72 (see also introd. note to 452–469); Vergil's passage in its turn was modelled on Hom. *Il.* 2.786–810. The narrative structure of these three passages is similar: (a) a council on the possibilities of war and peace (in Troy, Latinus' city and the Argive camp) is disturbed (b) by the enemies' (supposed) approach; those in favour of peace (Priam, Drances, Polynices at this stage) are rebuked (c) for their view by the bellicose (Iris, Turnus, Tydeus); the armies hastily rush to war (d).

In our section the 'war council', represented by Jocasta's and Tydeus' pleas (470–563), is disturbed by the skirmish following the tigers' death (603–8); Tydeus' sarcasm in 612–14 leads up to the undisciplined advance in 615–24. Statius' main indebtedness here to Vergil is apparent from Jocasta's flight (609–11) in substitution for Latinus' sad departure (*Aen.* 11.468–72), both elements specifying the same function on the level of the narrative structure:

Th. 7.608	subito per castra tumultu	*Aen.* 11.447	ingenti per regia tecta tumultu
611 f.	praeceps tempore Tydeus/utitur	459	arrepto tempore Turnus
612	nunc pacem sperate fidemque	460	pacem laudate sedentes
615 f.	saevus iam clamor, et irae / hinc atque inde calent	452 454	arrectae . . . irae hic undique clamor

Juhnke (119) considers the second part of this section, 615–27, an inversion of *Aen.* 7.505–30. To be more precise, lines 599–607 were inspired by *Aen.* 7.521 f.; the grotesque description of chaotic onrush

616b–23, serving as counterpart to the Argives' striking camp in lines 135 ff., takes its starting-point from *Aen.* 11.451–54; Vergil's storm-simile in 7.528–30 is referred to by Statius in 625–27.

The reference to *Aen.* 7.788 in his authorial statement 624 shows that Statius does have in mind the sequence of events in *Aeneid* VII, as is further confirmed by his invocation of the Muses introducing the next episode (628 ff.), which is inspired by *Aen.* 7.641 ff.

608 f. rumpitur et Graium . . . / concilium: 'Graius' is frequently used in opposition to 'Theban'. The situation referred to is similar to *Il.* 2.788 οἱ δ' ἀγορὰς ἀγόρευον and *Aen.* 11.445 f. *illi haec . . . agebant / certantes,* where the council is broken up by a messenger (= Iris-Polites in Homer). With *rumpitur* ('break off', OLD s.v. 9) *concilium,* only here, Statius perhaps renders *Il.* 2.808 (Hector) αἶψα δ' ἔλυσ' ἀγορήν; cf. *Th.* 3.549 f. *inrupisse . . . concilia.* 'Solvo' is the more natural expression, e.g. Luc. 5.64 f. *iam turba soluto / arma petit coetu.* For postponed *et* see Van Dam's instructive note (1982) pp. 244–5.

subito per castra tumultu: imitating *Aen.* 11.447.

609 fugit exertos Iocasta per hostes: *exertos* (P), *extremos* (Barth), *excitos* (Baehr.), *exortos* (Ker 1953: 79 'the enemy who have appeared'), *erectos* (Watt 1987: 53 'roused'). TLL s.v. 1859,63 is wrong in taking *exertos* here as 'fere i.q. apertus, manifestus'; the required sense is 'stripped for fighting', 'expeditus' (TLL s.v. 1856,28 ff.). More often the participle is construed with an acc. indicating a particular part of the body: *Aen.* 11.649, V.Fl. 2.207, *Th.* 4.235, 5.439; with abl. Sil. 8.585. Its 'absolute' use here can only be paralleled by Luc. 2.543 *exertique manus vaesana Cethegi,* where it is to be understood, however, *per enallagen* ('the man of the naked arm' Duff), and *Th.* 9.681, where Diana is called *exserta* 'bare-breasted' (Mozley). Watt's objection that neither of these passages lends support to *exertos* here is, I think, not compelling. Just as St. shortened Vergil's *unum exserta latus* (*Aen.* 11.649) into *exserta* (above), here *manus* (V.Fl. 2.207) or *umeros* (*Th.* 4.235) may be understood. If *exertos* is retained, Statius may be aiming at the same pathetic opposition woman <> war as in 487 *mediasque per enses,* the parallelism bringing into relief the beginning and ending of her vain attempt.

610 repellunt: Barth's VS 'nolunt femineis ululatibus pugnam perdere' only partly explains this sudden aggression.

611 qui modo tam mites: referring to their state of mind in 527 ff., which has turned into aggression in 559 ff. The comment underlines

the analogy with the tigers' change from tameness (*mite iugum* 565) into wildness (580).

611 f. praeceps tempore . . . / utitur: rephrasing the model-passage *Aen.* 11.459 *arrepto tempore Turnus*; see also note on 562.

612 ite age, nunc pacem sperate fidemque! for singular *age* with a plural verb cf. Serv. on *Aen.* 2.707 'ut plerumque age facite dicamus', *Th.* 7.628, Williams on *Th.* 10.33. Tydeus' sarcasm here echoes his fierce words in 542 *fidei pacisque sequestra*, where the sincerity of Jocasta's plea is put into question. His inspiration is Turnus' edged phrase in *Aen.* 11. 460 f. *cogite concilium et pacem laudate sedentes*; Iris' corresponding words in Hom. *Il.* 2. 796 f. are much more friendly.

613 num . . . differre nefas potuitve morari: compared with Turnus' explicit statement *illi armis in regna ruunt* (*Aen.* 11.461), Tydeus' use of *nefas* is imprecise; apparently he takes the *tumultus* (608) as originating from a sudden attack by the enemy. Cf. *Aen.* 8.173 *quae differre nefas.*

614 genetrix: emphasizing Eteocles' ruthlessness in the supposed sudden attack, which jeopardizes his own mother; he could have waited for her safe return.

sic fatus: *Aen.* 11.461 *nec plura locutus.*

614 f. aperto / ense: in spite of Barth's VS 'ut Vergilius', the phrase is unique. Statius probably imitates *Ciris* 280 *aperit ferrum quod veste latebat*, in its turn borrowing from *Aen.* 6.406 *aperit ramum qui veste latebat* (Lyne ad loc.), which is the only comparable phrase in Vergil. The phrase is perhaps best regarded as a development of the commoner idea seen at 549 *nudabant enses.* Statius' preference for *ensis* rather than *gladius* (99:1) is even more marked than Vergil's (64:4); cf. TLL s.v. *ensis* 216,23 ff.

615 vocat socios: summarizing Iris' and Turnus' orders in Hom. *Il.* 2.802–6 and *Aen.* 11.463–7 respectively; cf. further *Aen.* 7.508 *vocat agmina Tyrrhus.*

615b–23 the Argives' chaotic rush for war exaggerates *Aen.* 7.637–40, earlier imitated in lines 135 ff. (see comm. on 136 f.).

615 saevus iam clamor: *Aen.* 11.454 f. Characteristically, the adjective is among the most frequent in the *Thebaid*, appearing 138 times, twice as often as in the *Aeneid*; it is also applied to shouting and the like in 1.55 (*voce*), 1.592 (*plangoribus*) and – the only other

occurrence of this combination – *Silv.* 5.1.198 (*clamore*). Statius seems fond of characterizing actions by means of epithets which refer to the emotions underlying those actions; for instance 'clamor' is qualified by *effreno* (3.621), *attonitis* (4.382), *rabidis* (5.96, 8.632), *fero* (6.130).

615 f. irae / hinc atque inde calent: *Aen.* 11.452 *arrectae stimulis haud mollibus irae.* Snijder's remark on *Th.* 3.383 (*caluit dolor*) 'calesco in connection with the emotions is of course quite normal' does not hold of cases with emotions as subject; with *ira* otherwise only *Th.* 6.230, imitated by Claud. *in Rufin* 2.118.

616 nullo venit ordine bellum: as subject of 'venire' *bellum* occurs in *Aen.* 3.458, 9.642 (cf. 8.535 *ingrueret*), Liv. 10.14.4, 28.43.21, V.Fl. 5.544 f., *Th.* 4.637, Sil. 10.482 f. Though Mozley's interpretation 'the host assembles in disorder' is not impossible (for *bellum* = 'army' cf. Sil. 10.482 f.), I prefer to take *venit* as 'arise, occur' (OLD s.v. 15), for which cf. *Aen.* 1.348 (*venit furor*), *Silv.* 3.5.62. Statius' phrase, then, may refer to the beginning and end of the model passages in Homer: *Il.* 2.797 πόλεμος δ' ἀλίαστος ὄρωρεν, 810 πολὺς δ' ὀρυμαγδὸς ὀρώρει. For *nullo ordine* cf. Luc. 4.162 f. *ite sine ullo / ordine,* 7.332 f. *stant ordine nullo/ arte ducis nulla.*

Tac. *Hist.* 1.38 (effects of Otho's speech) shows some striking resemblances to our lines 616–8: *rapta statim arma, sine more et ordine militiae, ut praetorianus aut legionarius insignibus suis distingueretur* (616 f.): *miscentur auxiliaribus galeis scutisque* (618 f.), *nullo tribunorum centurionumve adhortante, sibi quisque dux et instigator* (617 f.); cf. *Hist.* 1.84 (below).

617 confusique duces volgo: with dative also Hor. *Ars* 213 *rusticus urbano confusus.* Cf. Tac. *Hist.* 1.84 . . . *ut confusi pedites equitesque* . . . *ruamus.*
regentum: of military command, Vell. 2.85.2, *Th.* 7.251.

618 f. una equites mixti peditumque catervae / et rapidi currus: cf. Hor. *Ep.* 2.1.190 *equitumque turmae, peditumque catervae, Th.* 10.520 *peditum* . . . *catervae,* 12.657 *peditumque equitumque catervis* (imitated by Claud. *Stil.* 1.102, VI *Cons. Hon.* 284). 'Rapidus' is used of a chariot in *Aen.* 12.478, otherwise only Sil. 11.370, 16.333; cf. *Silv.* 5.1.148 (*puppi*). Both *catervae* and *rapidi* are relevant to the situation described, the chariot's speed and the crowding footsoldiers adding to the disarray.

619 f. premit indigesta ruentes / copia: a highly mannered phrase, expressing the paradox that their hurried advance is at the same time checked by their own disorderly crowd. With (rare) *indigesta* Statius refers to Ov. *Met.* 1.7 *chaos, rudis indigestaque moles* (see Bömer's

note), thus ingeniously associating the armies' disorder with Ovid's evocation of cosmic chaos in his lines 5–20. The army's mêlée certainly shows resemblance to *Met.* 1.18 ff. *obstabatque aliis aliud*, etc. Mozley's interpretation of *premit* ('an indiscriminate mob urges the rout') followed by Traglia-Aricò 'incalza chi fugge', is possible but less likely. With Bindewald ('die ungeordnete Masse hemmt die Vordringenden') *premit* should rather be taken as 'suppress movement' (OLD s.v. 19), for which *Th.* 7.743 may perhaps provide a parallel; cf. also *Aen.* 6.197 *vestigia pressit* and see 742 f.

The form and content of the line remind one of Sen. *Ben.* 6.31.4 (of Xerxes' army) *dixit . . . multitudinem indigestam et gravem metuendam esse ducenti; non enim vires habere sed pondus.*

620 nec sese vacat ostentare: for *vacat* (here of space) with infin. cf. *Aen.* 1.373, 10.625; in the *Thebaid* also 1.483, 5.190, 11.677. For (*se*) *ostentare* as a prelude to battle (OLD s.v. 2b) cf. e.g. Caes. *Gal.* 7.19.3.

621 f. sic subitis . . . / conflixere globis: for 'globus' as techn. term (Gell. 10.9.1) cf. Cato *Mil.* 11 *cuneo aut globo*, Luc. 4.780, Sil. 7.53 (TLL s.v. 2055,3 ff.). This 'closely packed throng' is characterized here as 'disorderly' by *subitis*, not 'hastily raised' (as in Luc. 1.312), but 'hasty', 'improvised', for which cf. Luc. 4.29 (*fossa*).

Although 'confligo' is not infrequently used of armies meeting or fighting, e.g. Lucil. 449, Caes. *Civ.* 2.6.5, the only occurrence of the verb in Vergil, in a simile illustrating the onrush of Greeks and Trojans, could have motivated Statius' choice of the verb here: *Aen.* 2.416 f. *adversi . . . ceu . . . venti / confligunt.*

Argivaque pubes: only here in Statius; the same line-ending in *Aen.* 7.794.

622 f. retro vexilla tubaeque / post tergum et litui . . . secuti: note the artistic composition of the rising tricolon, the chiastic arrangement of the first two cola and the variation in *retro*, *post tergum*, *secuti*. *Retro* is used for 'in a position to the rear' (OLD s.v. 2).

bellum invenere secuti: the fighting has already started before the trumpets arrive and can give the signal; Lesueur (1991: 156) wrongly understands *secuti* of time rather than space. At the end of this battle, the Argives take to flight before the signal for retreat is given, 8.153 ff. *sponte agmina retro / non exspectato revocantum more tubarum / praecipitant*; the motif thus serves as a link between the beginning and end of

the battle of the first day (Schetter 1960: 101).

624 tantus ab exiguo crudescit sanguine Mavors! *ab exiguo* (ω) most edd., *in ambiguo* (P) Lesueur. Ker's (1953: 179 f.) *ab ambiguo*, approved by Klinnert (614), 'doubtful bloodshed' (i.e. 'of which the right and wrongs are doubtful') is uncalled for, the contrast small/great in ω giving excellent sense. For 'exiguus' with reference to blood cf. *Th.* 6.906 f. *sanguinis . . . / partem . . . exiguam.* The Silver Line, serving as epiphonema (Lausberg 879) to the tigers-section, casts the commonplace about small causes and great effects in a poetical mould; cf. Arist. *Pol.* 5.1303 b17 γίγνονται μὲν οὖν αἱ στάσεις οὐ περὶ μικρῶν ἀλλ' ἐκ μικρῶν, Liv. 27.9,1, Tac. *Ann.* 4.32 *levia ex quis magnarum saepe rerum motus oriuntur.*

'Crudesco', twice in the *Aeneid*, first occurs in Verg. *G.* 3.504. Here (and in *Th.* 9.670) Statius imitates *Aen.* 7.788 . . . *effuso crudescunt sanguine pugnae;* cf. *Aen.* 11.833, V.Fl. 2.509 f. *ducem placitae furiis crudescere pugnae . . . stupet*, Tac. *Hist.* 3.10 (*seditio*). *Mavors* for 'warfare' is not found before Statius (*Th.* 3.598, 7.264); the collocation with *tantus* occurs only here (Gross 370).

The line-opening (*tantus*), the rhythm and word-distribution recall Vergil's 'summarizing reflection' (Austin) in *Aen.* 1.33 *tantae molis erat Romanam condere gentem.* Wilkinson (1963: 129) notes Vergil's tendency to round off periods with the pattern . . . / *altae moenia Romae* (*Aen.* 1.7), especially favouring a molossus-word after the strong caesura. Statius' 'Satzvers' shows his close observation of Vergil's technique.

The subsequent simile is a further means of emphatically bringing to a close the first part of the *Thebaid.* The second, 'Iliadic' part is distinguished and introduced by an adress to the Muses, a further imitation of the structure of the *Aeneid.*

For the effective juxtaposition *tantus* < > *exiguo* cf. Verg. *G.* 4.87, *Aen.* 8.473 f. *pro nomine tanto / exiguae vires.*

625–27 The simile compares the escalation of the war with the swelling of a breeze into a destructive storm, thus illustrating the authorial comment in line 624. Whereas the beginning of the storm illustrates the moderate opening of battle in the previous section (566 ff.), the simile's final stage, the storm at full blast, does not illustrate the armies' clash in lines 621–23, but rather looks forward to the subsequent events in 632 ff. For other passages where future events in the narrative are anticipated in similes see introd. notes to 139–144, 582–585.

Apart from its illustrative function vis-à-vis actual events here, the simile is thematically linked with the previous similes in this episode (470 ff.) illustrating the changing emotions of Argives and tigers with destructive natural forces: a) 529–33 temporary abatement in Argive rage compared with that of lions in possession of their prey; b) 559–61 rage growing again compared with the conflicting winds at sea; c) 582–83 onrush of the enraged tigers compared with bolts of lightning.

In the remainder of Bk. VII this 'violence of nature' theme illustrating behaviour and emotions in the narrative is continued in the comparisons 670 ff. (lion), 709 ff. (Dog-star), 744 ff. (avalanche), 804 ff. (storm at sea). Together with the comparisons in 86 f. (abatement of storm at sea) and 222–26 (recovery of rose gardens), this theme constitutes a structural element in events portrayed in the Book – events in which volatile and extreme emotions play an important role.

Statius' primary model in these lines is the description of waves swelling under a gale in *Aen.* 7.528 ff., where I believe the simile illustrates neither the embattled army (Fordyce ad loc.), nor the appearance of the struggle (Hornsby 28), but the gradual development of the war (as in Statius) from the shepherds' indignation to the full-scale battle (Conington-Nettleship). Vergil borrowed the simile from Hom. *Il.* 4.422 ff., while changing the point of comparison from the embattled Greek army to the development of war. His use of the same simile in *G.* 3.237 ff., illustrating the onward movement and subsequent clash of rival bulls, may have contributed to Statius' adaptation of the simile at this point of the narrative.

Statius' simile, though different in content, agrees with Vergil's on a formal (a), structural (b) and thematic (c) ('the violence of nature') level.

(a) The first words serve as *Leitzitat:*

Th. 625 *ventus uti primas . . . vires* /

Aen. 528 *fluctus uti primo . . . vento* /

A further agreement is the sequence of apodosis followed by simile, which admittedly is the more usual in Latin epic (Verg. 60%, Luc. 71%, V.Fl. 60%, St. 75%, according to Fitch 1976: 123 f.). Finally, *intra nubila* is taken from *sub nubila iactant* directly preceding the simile in Vergil (527).

(b) In the structure of the narrative both similes mark the end of the Allecto and Tisiphone episodes respectively; their successful interferences in having Silvia's stag and Bacchus' tigers killed are the immediate cause of the outbreak of war. As in Statius (above), Vergil's

simile continues motifs found in earlier similes; see Otis 325–28, Hornsby 26 f. Statius' subsequent appeal to the Muses (628–31), borrowing from *Aen.* 7.641–46, also closely follows the structure of *Aeneid* VII: see further introd. notes 564–607, 608–627. The final preparation for battle and Juno's declaration of war in *Aen.* 7.572–640 would not fit in well with Statius' narrative; this scene was imitated earlier in *Th.* 3.345 ff. (Legras).

(c) Compared with Vergil Statius, having changed the sea for mountain-forests, emphasizes the violent force of the gale by describing its ravaging effects. While imitating his model in the above mentioned aspects, he thus adapts the simile more closely to the situation compared, explicitness being another characteristic of his style.

Whereas it is Vergil's simile *Aen.* 7.528 ff. that served as primary model from a thematic and narrative viewpoint, Statius fleshed out his imitation with Valerius' simile illustrating Medea's growing passion with a breeze swelling into a storm: *Arg.* 6.664 ff.

ac velut ante comas ac summa cacumina silvae
lenibus adludit flabris levis Auster, at illum
protinus immanem miserae <*sensere*> *carinae.*

Statius' shift from Vergil's storm at sea (imitating Homer) to one on land was probably influenced by Valerius' abrupt juxtaposition of land and sea. The similarity with the first half of Valerius' simile is remarkably close: *comas ac summa cacumina silvae* > *frondesque et aperta cacumina; lenibus . . . flabris* > *lenis adhuc.* Unlike Valerius, Statius implies three stages in the development of the storm, *lenis . . . gestat* referring to the second stage, a further similarity to Vergil's lines.

For the striking similarities, in structure *and* content, between *Thebaid* VII and *Argon.* VI, see my article (1991), Introduction XXXVII–XLII and Appendix.

625 struit intra nubila vires: *intra* (P) *nubila* refers to current theories on the origin of wind: Sen. *Nat.* 5.12.1 *sunt quaedam genera ventorum quae ruptae nubes et in pronum solutae emittunt; hos Graeci ventos* ἐκνεφίας *vocant. (. . .) scinditque cingentia et erumpit in ventum, qui fere procellosus est . . .*, Plin. *Nat.* 2.131–33. Also in 809 ff. (where see comm.) Statius shows his acquaintance with current scientific theory. Therefore (*pace* Hill, OLD s.v. *struo*) *intra* is, I think, preferable to *inter* (ω). Plural *vires* of winds also occurs in Cic. *Arat.* 301 *validis aequor pulsabit viribus Auster,* Luc. 3.362, Sen. *Ep.* 77.2; *struit vires* seems unparalleled. For Statius' preference for *nubila* see on 583.

626 lenis adhuc: for *adhuc* with adject. cf. V.Fl. 6.255, Tac. *Hist.* 4.11.

frondesque et aperta cacumina gestat: *cacumina* either refers to mountain-tops (cf. Lucr. 6.459 *montis vicina -a caelo*, 464 *ad summa -a montis*), or to tree-tops (cf. Verg. *Ecl.* 2.3 *inter densas, umbrosa -a, fagos*, Ov. *Fast.* 2.439 *motae tremuere -a silvae*, *Silv.* 5.4.4 *curvata -a*). The latter is suggested by Statius' model (*Arg.* 6.664, above) and the, otherwise absurd, use of *gestat* (below). However, the parallelism *frondes . . . cacumina* ~ *nemus . . . montes*, the wordplay *aperta* ~ *patefecit* and the meaning of *aperta* (below) point to the former. I think the phrase is highly condensed and should be interpreted, by hendiadys, as follows: 'the foliage (of the trees) of the exposed (sc. to wind) mountain-tops'. In the final stage these trees, or rather their foliage (OLD s.v. 3, Hillen 1989: 162 f.), are carried off and the mountains are deprived 'of the shade to which they had been accustomed' (Henry III 217).

For 'apertus' of mountains cf. Ov. *Fast.* 4.478 *zephyro semper apertus Eryx*; according to TLL s.v. the epithet is never used of trees (*Aen.* 11.904 is of course different).

This interpretation of the phrase would have a close, albeit more explicit, parallel in Lucr. 1.274 f. *montisque supremos / silvifragis vexat flabris.*

gestat: 'carries along', of winds also Sen. *Nat.* 2.6.3 *pondera . . . ablata gestante vento*, Sil. 4.322 f. *Boreas Eurusque . . . molemque profundi / nunc huc alterno, nunc illuc flamine gestant.* The action indicated, preparing for *rapuit* in the next line, is violent in comparison with Valerius' *adludit*, the more so as the wind is 'still gentle'.

627 rapuit nemus: cf. Sil. 3.189 *iugis rapiens silvas*, 4.491 *rapta vicinis saltibus alno* (Henry III 217).

montes patefecit opacos: 'entblösst die beschatteten Berge' (Bindewald). The combination 'montes opaci', clearly a reminiscence of Homer's οὔρεά σκιόεντα (e.g. *Il.* 1.157, *Od.* 5.279, 7.268), occurs in Lucr. 4.575, *Aen.* 3.508 *montes umbrantur opaci* (Austin ad loc. rejects Henry's explanation of the epithet as 'wooded', which is the explanation Statius has in mind here) and Sen. *Oed.* 155. The tense of *rapuit* and *patefecit* is best taken as expressing instantaneous result. The same rhetorical effect was achieved in Valerius' simile (above), *adludit . . . / protinus . . . sensere . . .*

628–631 *Invocation of the Muses.*

These lines serve to introduce the 'Iliadic', fighting half of the *Thebaid*,

thus following the structure of Vergil's poem. In fact, Statius merges Vergil's invocations in *Aen.* 7.37 ff. and 641 ff. while adding an element from Homer's invocation in *Il.* 2.485 ff. which was omitted by Vergil in his imitation of these lines.

The invocation of the Muse(s) is, of course, an imperative element of epic convention since Homer, who was closely imitated by Vergil; see Knauer (1979: 226 ff). In Roman culture the Muses were introduced by Ennius' patron M. Fulvius Nobilior in 179 BC (see Skutsch 1985: 144 f.); cf. Ennius' proud claim to be the first initiate of the Muses at the beginning of Bk. VII of the *Annals*, introducing his account of the Second Punic War.

For invocations in Silver Latin epic cf. V.Fl. 3.213 ff., 5.217 ff., 6.33–41, 515 f. (below), Sil. 1.3, 3.22 ff., 12.390 f.; further invocations in the *Thebaid* are: 1.3 *unde iubetis ire, deae*, introductory to the poem as a whole, 4.32 ff. call upon *Fama, Vetustas* and *Calliope*, introductory to the Argive catalogue, 8.373 f. *alias nova suggere vires, Calliope, maiorque chelyn mihi tendat Apollo*, referring to *Aen.* 7.44 f. *maior rerum mihi nascitur ordo, / maius opus moveo*, 9.315 ff. asking the support of the *doctae sorores* in describing Hippomedon's death, 10.628–31 invocation to Clio, introductory to Menoeceus' death and 10.827–36, introductory to Capaneus' *aristeia*. Moreover Phoebus is called upon in 4.649 ff. and 6.296 to tell the story of Bacchus' intervention and the names of the drivers and horses in the games at Nemea respectively.

As stated above, Statius' lines here imitate Vergil's invocations in both *Aen.* 7.37 ff. and 641 ff., both with regard to the narrative structure (note that Statius' lines occupy almost the same position in his Book as *Aen.* 7.641 ff.) and to the phraseology. As for the structure, *Aen.* 7.641 ff. is the primary model. In both passages the appeal to the Muses follows the stories of the pet stag and Bacchus' tigers respectively and the subsequent events leading up to battle. While in Vergil the Muses' support is asked for his description of the 'gathering of the clans', Statius, having transposed his 'catalogue' to the first half of the book, asks them to relate the acts of war which directly follow the tigers-episode.

As for style and content, Statius obviously draws upon and combines Vergil's addresses in *Aen.* 7.37 ff. and 641 ff.; at the same time he has in mind Valerius' invocations in *Arg.* 6.33–41 (imitating *Aen.* 7.33 ff.) *and* 515–6 (imitating *Aen.* 7.641 ff.). See Appendix VII.

The traditional justification of the speaker's appeal to the person addressed (see Norden, *Agnostos Theos*, 1913: 150 ff.) in 630 only

superficially imitates Vergil's line 645. Vergil's appeal to the Muses' memory and poetical gift has been replaced by their having been actual eyewitnesses to the events, *non . . . longinqua . . . vidistis enim . . Marte propinquo.* This change ingeniously refers to Vergil's source for lines 641 ff., viz. Homer's invocation of the Muses introducing his catalogue in *Il.* 2.485 ff., ὑμεῖς γὰρ θεαί ἐστε πάρεστέ τε ἴστε τε πάντα. Whereas Vergil derived from Homer only the gods' omniscience (*meministis, divae*), Valerius reintroduced their 'Homeric' omnipresence (παρέστε), *quos videris furores* (33). St. in his turn follows Valerius' 'correction' of Vergil, but particularizes the Muses' omnipresence as explanation of their omniscience into their actual presence on the battlefield, which is indeed close to Helicon (*non longinqua*); cf. 7.283–9.

For further similarities with *Argon.* VI see my article (1991) and Introduction XXXVII–XLII. Cf. Juvenal's humorous subversion of the epic commonplace, 4.34 ff.

Statius' complete subordination to the goddesses is closer to *Aen.* 7.641 ff. (cf. *Aen.* 1.8–11) than to 37 ff., where the poet is not merely the Muses' instrument (see Fraenkel [1964] II 148); contrast especially *Aen.* 7.42 *dicam acies* with *Th.* 7.629 *vestras acies referte.*

628 nunc age: a regular introductory formula in Lucretius (see Bailey on *DRN* 1.265); cf. Verg. *G.* 4.149 f., *Aen.* 6.756 f. Valerius introduces his invocations with *perge age* (3.212), *hinc age* (6.33), *dic age* (6.516). Statius here obviously imitates Verg. *Aen.* 7.37.

Pieriae . . . sorores: only here and *Silv.* 5.5.3 f. *sorores / . . . Pieriae*; cf. *Culex* 18 f. *Pierii laticis decus, . . . sorores / Naiades, Th.* 9.317 *doctae . . . sorores, Silv.* 2.7.8 *Hyantiae sorores,* 5.3.121 f. *sorores / Aonides.*

Pieriae is perhaps merely a variation on Homer's Ὀλύμπια δώματ' ἔχουσαι, Pieria being close to Mt. Olympus; but Ahl's suggestion (1986: 2903) that the 'Muses Statius evokes for his Heliconian theme are Ovid's critical Pierians' (referring to *Met.* 5.319–661) is attractive.

628 f. non vos longinqua . . . / consulimus: for 'consulo' 'to apply to a person for information' with double acc. cf. Pl. *Men.* 700, Cic. *Att.* 7.20.2; TLL s.v. also adduces Luc. 6.775, apparently taking *um-bram* with *consulit* there (with Francken, contra Housman). *Longinqua,* taken up by *propinquo* in 630, prepares for the δύνασαι γάρ theme in 630 f., together with the emphatic repetition *vestras . . . vestramque.*

629 f. vestras acies vestramque referte / Aoniam: hendiadys, i.e. the wars in your country. *Aonia* cleverly combines associations with

both Mt. Helicon, residence of the Muses, and Thebes, for which cf. *Th.* 1.33 f. *arma referre / Aonia.* The phrase varies *Aen.* 7.41 f. *dicam horrida* (see *horrent* 631 n.) *bella, dicam acies; Aoniam* replaces Vergil's *Hesperiam* (44).

630 f. vidistis enim, dum . . . / horrent: justification of request, cf. *Aen.* 7.645, introd. note 628–31. For *dum* with pres. indic., the main verb being in a past tense, indicating concurrent action (OLD 1b), cf. Luc. 6.344 f., LHS 612 f.

Marte propinquo: combines the metonymy Mars = 'bellum' and the god's actual participation in this battle (*Th.* 7.105 ff., 11.413).

Tyrrhenos . . . tumultus: i.e. the noise of the trumpets; cf. *Th.* 4.668 *biforem tumultum.* The famous Etruscan war-trumpet is first mentioned in Aesch. *Eum.* 567; cf. also Soph. *Ai.* 17, Eur. *Phoin.* 1377, *Aen.* 8.526, *Th.* 3.594, 650, 6.404 *insonuit . . . Tyrrhenum murmur.* The choice of the epithet here provides yet another link with Vergil's invocation of Erato in *Aen.* 7.43 *Tyrrhenamque manum.*

631 horrent . . . Heliconia plectra: refers to both *Aen.* 7.41 *horrida bella* and 7.641 *pandite nunc Helicona.* The image of the Muses' lyre being frightened by the sound of the war-trumpet once again emphasizes their ability to give the poet an eyewitness account of the war. The adj. 'Heliconius' occurs first in Catul. 61.1, not in Vergil; cf. also Ov. *Am.* 1.1.15 (Tempe), *Th.* 7.282, *Silv.* 4.4.46, 5.3.91; 'Heliconis' occurs in *Silv.* 4.490. For 'plectrum' as the instrument of (esp. 'lyric') poetry cf. Hor. *Carm.* 4.2.33, *Silv.* 1.2.2, 1.3.101, 3.2.132.

632–687 *First stage of battle.*

This episode, leading up to Amphiaraus' *aristeia* and subsequent *katabasis* (688–end), has a tripartite structure:

a) 632–39 single combat: elaborate description of Pterelas' death at the hands of Tydeus;
b) 640–48 series of slayings: only essential information on the deaths of five victims;
c) 649–87 single combat: very elaborate description of the death of Bacchus' priest Eunaeus at the hands of Capaneus, in which the detailed description of Eunaeus' unwarlike appearance replaces the more usual 'anecdote' (Fenik 16).

The third section is brought to an end by the poet's emotional apostrophe in 683–87, which also rounds off the episode as a whole.

This type of alternation of single combat and mass battle descriptions has been a traditional stylistic device since Homeric epic. Starting from this structural principle, according to which series of incidents are organized into discrete groups (Fenik 19), Vergil applied more sophisticated 'Kunstgesetze' (Heinze VET 220 f.), such as the careful dosage of details and symmetry. It is clear from this section that Statius adopts these structuring principles, which are aimed at *variatio*. The highly refined composition of the series of five victims (640–48, see comm.) serves as a bridge between the individual deaths of Pterelas and Eunaeus. Schetter (111 f.) points at the regularly tripartite structure of battle scenes in Statius. His illustration of this principle with reference to our lines 632–48 is, however, wrong; lines 644–48 do not form the concluding 'Einzelszene' of this passage, but describe the deaths of both Caeneus and Abas (see comm. on 647). Lines 644–48 are therefore part of the second section, the 'Katalog' of five victims, which is bracketed by the Pterelas and Eunaeus sections. The similarity with *Th.* 9.763 ff., also closed with an apostrophe, is thus even greater than Schetter suggested.

An analysis of the structure of battle scenes in Latin epic is provided by Raabe (1974: 168–90).

632–39 Pterelas is killed on horseback. Unlike Homer, Statius does not limit himself to combat from chariots or on foot, but, in imitation of Vergil (Heinze VET 197), introduces cavalry; in Lucan and Silius horse soldiers do, of course, have historic justification. Juhnke (119) rightly points out that the possibilities for describing injuries and death are greatly enhanced by this 'anachronism'.

Pterelas' death and the subsequent Centaur-simile are reminiscent of Oncheus' death in V.Fl. 6.256–64, where also the dead (*frigidus*) rider is said to be carried on by his horse, provided that *accedit sonipes, accedit et ipse* is retained (the first *accedit* is suspected by Langen and Courtney; Watt [*BICS* 1985: 176] suggests *excipitur*).

632 ff. Note the mannered arrangement of 'rider' (A) and 'horse' (B) within the semantic units in these lines: ABAB (*Pterelan / sonipes / rumpentem / raptat*), continued by BA (*iam liber / fessa manus*) and chiastic BAAB (*per armos* [see on 634] / *iuveni inguen / labentemque / equo*), followed by BABA (*fugit ille / perempto / consertus* | *domino*), after which the series is concluded by AB (*tenentem / portat*). This intricate pattern may illustrate the fatal physical link between rider and horse in 635 ff.; see note on 634.

The holodactylic metre of 632 is suggestive of the speed of the horse which frees itself from the control of its rider; cf. *Aen.* 8.595, 11.875 and *Silv.* 1.1.46 *at sonipes habitus animosque imitatus equestres* (illustrating that the statue of the horse is 'unruhig, vorwärts strebend' (Vollmer ad loc.). The four spondees which begin line 633 in contrast illustrate Pterelas' (futile) efforts to restrain his horse.

632 Sidonium Pterelan: for 'Sidonius' referring to anything 'Theban' see note on 443. The name Pterelas occurs in Ov. *Met.* 3.212 (one of Actaeon's dogs) and *ibid.* 362 (a prince of Taphus); besides this passage (*pace* Bömer) also in *Th.* 6.648 (of an Argive). For the Greek acc. in *-an* see Housman (1972: 830 ff.); also 711, 715. Barth quotes Lactantius' excellent note, 'nunc speciatim enumerare . . . velut monente Musa'.

sonipes male fidus in armis: for poetic *sonipes* cf. Lucil. 507 M., Acc. 603R[2]; it occurs thrice in Vergil, of which *Aen.* 11.600 *insultans sonipes et pressis pugnat habenis* is similar in content to our line. For *male* with adj. used as a quasi-negative (OLD 6) see Pease on *Aen.* 4.8, Venini on *Th.* 11.232 and my note on 179 f; cf. further *Aen.* 2.23 (Tenedos) *statio male fida carinis.* 'Arma' used 'pro bellis' is not uncommon (TLL s.v. 599,11 ff.), e.g. *Th.* 9.683 ff. *illum . . . / nescius armorum* (. . .) *raptabat equus*, but the sense of the prepos. phrase required here, 'in war', is an extension of its usual meaning 'under arms'; cf. *Aen.* 11.154, Luc. 7.690.

633 rumpentem frenos: the parallels for this combination adduced by OLD s.v. 'frenum' 2c are all metaphorical; Prop. 3.19.3 (*frena pudoris*), Sen. *Ben.* 1.10.2 (*abrumpet frenos pudicitia*), *Silv.* 2.6.13 (*frenos dolor*). The meaning of the phrase in these passages, 'snap the bridle, break from control', does not fit our context. The description of Pterelas' death shows three stages: in 633 he desperately attempts to control the horse; in 634 fatigue forces him to give up (*sic fessa manus*); when killed in 636 f. he is *nec frena tenentem.* Lactantius ('retro trahentem') and Mozley ('tearing at the reins'), therefore, are probably correct, though this hyperbolic (TLL 1293,31) use of 'rumpo' for 'tendo' (Verg. *G.* 1.514) or 'premo' (*Aen.* 11.600) seems unparalleled. In making the rider rather than the horse subject of 'rumpo', Statius inverts the natural roles.

diversa per agmina: not 'through the enemy's lines' (Mozley), but 'throughout the fighting ranks on every side' (Tilly on *Aen.* 12.557).

634 iam liber, sic fessa manus: as is argued above, *fessa manus*

should refer to a subsequent stage, introduced by *iam liber*; exhaustion forces Pterelas to let go of the reins. *Aen.* 11.493 *tandem liber equus* may be in Statius' mind; cf. also *per armos* (below). For *iam* = 'by now' cf. TLL s.v. 105,19 ff.; *sic* = 'to such an extent' (OLD 12).

venit hasta per armos: *armos* (P[r]ω) all edd. except Hill, who prefers *ambos* (P[1]) and puts a colon after *Tydeos*. His objections against *armos*, word order and the difficulty to pierce both shoulder and groin, are not compelling. For the word order see note on 632 ff.; an epic hero such as Tydeus may well be expected to be able to pierce both the horse's shoulder and the rider's left thigh (635). The achievement is in fact not unparalleled: *Th.* 8.538 ff. (Tydeus again) *una duo corpora pinu, / cornipedemque equitemque, ferit*, 11.509 *hasta subit velox equitis femur inter equique / ilia, letum utrique volens*, Sil. 4.179 f. *hasta viri femur et pariter per anhela volantis / ilia sedit equi, geminam dedit horrida mortem* are most similar; cf. also Ov. *Met.* 12.377 *perque armos uno duo pectora perforat ictu* (of a Centaur). *Armos* is I think preferable and finds support in the same line-ending *Aen.* 11.644 (below).

Lactantius' interpretation of *armos* = 'equi scilicet' is rejected by Damsté (*Mnem.* 1909: 82), who rather arbitrarily suggests 'per auras', Juhnke (119) and Lesueur. However, whereas it is possible to pierce a man's shoulder *and* breast, cf. *Th.* 8.494 ff. *lapsa per armos / hasta viri trans pectus abit parmamque tenenti / excutit*, it would require a physically impossible downward stroke (Lesueur 'inter armos oblique et deorsum) in the case of a horseman to pierce his shoulder *and* groin. Tydeus (on foot?) attacks from the right (unprotected by Pterelas' shield), transfixes the horse's (right) shoulder and the rider's left groin, thus nailing the horseman to his horse.

For piercing an animal's shoulders cf. e.g. Ov. *Met.* 4.719 f., Sil. 4.616 (of an elephant), *Th.* 9.284 *figitur et validos sonipes Aetolus in armos.*

Conington-Nettleship on *Aen.* 11.644 *latos huic hasta per armos / acta tremit duplicatque virum transfixa dolore* state that Statius' imitation 'looks as if he took 'armos' here [i.e. in Vergil] of Herminius' horse'. I prefer to assume that, if these lines did inspire Statius (which is likely in view of the line-ending *hasta per armos*), he transformed its meaning, in his usual manner.

635 laevum iuveni transverberat inguen: *laevum* does not convey some unpropitious notion (Snijder on *Th.* 3.261), but is very much to the point, see above, as in *Aen.* 10.589 (*hasta*) *tum laevum perforat inguen* (Kulla), where the location of the wound is explained

by *oras* . . . *per* . . . *clipei.* Injuries to this region of the body, considered by Friedrich (1956: 52) as 'Niederer Realismus', are relatively rare (4 times) in Homer, e.g. *Il.* 5.65 ff., 13.567 ff.; cf. further *Aen.* 10.786, V.Fl. 6.222, *Th.* 8.585, 9.766, 11.543 and Silius' variation in 4.180. For rare 'transverberare', first in Cicero, cf. *Aen.* 10.336 (with Harrison ad loc.), 484, 11.667; in Statius also *Th.* 10.400.

636 labentemque adfigit equo: a variation on the effect of the stroke in *Aen.* 10.589 (above), where Lucagus is said to be *excussus curru.* The 'suture'-motif is inspired by *Aen.* 9.578 f. (see note on 640–43) *adlapsa sagitta / et laevo adfixa* (*infixa* MR, Mynors) *est lateri manus* (codd.; *alte lateri* Housman, Mynors) and is similar to Liv. 4.28.8 *non Fabium prope adfixum equo femur,* cf. further Ov. *Met.* 12.388 *adfixa est cum fronte manus,* 458 *ad mentum lingua mentoque ad guttura fixo* (with Bömer's note), V.Fl. 6.260 ff. (Oncheus compared with a bird clinging to a lime-stick), *Th.* 2.637 f. *cognataque pectora telo / conserit* (*consertus,* 637) and the trumpeter's hand in *Th.* 11.54 f. Heinze (VET 206) points out the originality Vergil displayed in *Aen.* 9.578 f. (above), which he – incorrectly – considers to be the first injury described by Vergil in this battle; if the appeal to the Muses (*Aen.* 9.525–28) is taken as a starting-point, earlier wounds are described in lines 543 f. The structural similarity between Privernus' and Pterelas' deaths is, however, noticeable.

637 nec iam arma aut frena tenentem: note the repetition of *armis* (632), *armos* (634), and of *frenos* (633). It is only now that Pterelas has let go of the bridle, see note on *rumpentem* (633). Mozley's translation of the pple. 'though no more he holds' is correct. The phrase is reminiscent of Idaeus, Priam's charioteer, who is seen by Aeneas *etiam currus, etiam arma tenentem* (*Aen.* 6.485).

638 adhuc: OLD 3a 'though a cessation might have been expected or is imminent'.

638–39 The simile, bringing to a close the Pterelas-section, compares the macabre picture of the dead rider pinned to his racing horse with that of a Centaur after one part of his 'duplex natura' has died.

Vergil was the first to compare horsemen with Centaurs, in *Aen.* 7.674 ff. The idea of the simile here (and of the section as a whole) is perhaps inspired by the Centaur's death in Ov. *Met.* 12.377 (see on 639). The double nature of Centaurs (cf. V.Fl. 1.147 *nigro Nessus equo fugit*) is exploited again by Statius in *Ach.* 1.235 (Chiron) *erecto*

prospectat equo; see Dilke's note. Vessey (1973: 259 n. 1) takes the simile as 'a typical instance of the grotesquerie of which the Silver Age poets were so fond in their battle-narratives' (cf. Bömer's more balanced view on *Met.* 210 ff., 12. p. 79 ff.), 'but it also signalizes the beginning of the reign of bestiality at Thebes'.

638 nondum anima defectus utraque: for passive 'defici' with abl. = 'be left without' cf. Cic. *Clu.* 138, Tib. 2.5.75, Ov. *Met.* 10.194 *defecta vigore / . . . cervix*, Luc. 10.281 *defectus epulis*; in *Silv.* 2.1.33 the pple. is used absol., 'swooning'.

The 'double nature' of the Centaur is discussed in Lucr. 5.878 ff. *nec . . . / esse queunt duplici natura et corpore bino / . . . compacta*; cf. Ov. *Met.* 12.449 with Bömer's note, *Th.* 1.457 f. *bimembres / Centauros*, 4.140 *duplex Hylaeus*. The distinction between the equine and human parts is exploited in Ov. *Met.* 12.413 (Hylonome) *ora lavet, . . . corpora tingat*, *Th.* 9.221 f. *ipsum nemora alta tremescunt, / campus equum*, *Ach.* 1.235 (above); see further note on 639. That both parts have lives of their own is a mannered expansion of this theme; cf. Claud. 53 (*Gigant.*) 89 f. *ille, viro toto moriens, serpentibus imis / vivit adhuc . . .*, *Rapt. Pros.* II 21–23.

639 sua . . . moriens in terga recumbit: varying the 'Vergilischer Szenenschlusz' (Bömer on *Met.* 10.195 *cervix umeroque recumbit*) *Aen.* 9.434 *inque umeros cervix conlapsa recumbit.* Cf. *Th.* 8.543 *iuncta domino cervice recumbit*, where the horse sinks down upon its rider's body. It is physically impossible for a horse, even a Centaur, to lie down on its back when dying (cf. e.g. Verg. *G.* 3.86 *dextro iactata recumbit in armo*), not for human beings; cf. *Th.* 6.789, 8.470. Therefore, the phrase should refer, on the analogy of the 'cervix recumbit' formulas above, to the dying human part of the Centaur that collapses on to his own, i.e. equine, back.

The agreement between simile and narrative is complete; both horse and equine part carry a dead horseman. The dazzling conceit, most typical of mannerist art, may have been prompted by the Centaur Bienor in Ov. *Met.* 12.345 f., whose back is *haud solito quemquam portare nisi ipsum*; cf. also *Ach.* 2.116 (Chiron) *in sua terga levabat* (sc. young Achilles), where also *sua* emphasizes the 'duplex natura'.

640–43 This first part of the 'series of slayings' (see introd. note 632–687) is composed with the utmost care. The description of the three killers (K) and the three victims (V) in 641–2a is chiastic with regard to the arrangement K–V, but symmetrical with regard to their

implied nationalities, Argive (Arg.) – Theban (Theb). In 642b–3 the victims are mentioned again, in the same order as in 641–2a; at the same time the weapons with which they are killed, a varied 'Revue der Hauptwaffen' (Juhnke 119 n. 287), are arranged in chiastic order.

641–2a	(Arg., K) Hippomedon	– >	(Theb., V) Sybarin
	(Arg., V) Pylium Periphanta	< –	(Theb., K) Menoeceus
	(Arg., K) Parthenopaeus	– >	(Theb., V) Ityn

642b–43	Sybaris	ense cruento
	cuspide	trux Periphas
	Itys	insidiante sagitta

Noteworthy also is the variation in the use of epithets: Periphas, the second victim, is the only one to be qualified (*Pylium* and *trux*). Both remaining victims lack any qualification, but in their case the weapon with which they are killed is qualified; *cruento* and *insidiante* are placed chiastically, which is highlighted by their position at the end of the line.

The accumulation of six names of victims and killers within one and a half lines has a precedent in *Aen.* 10.747 ff. That all the killers are leaders is an elaboration of Hom. *Il.* 5.37 f. ἕλε δ'ἄνδρα ἕκαστος / ἡγεμόνων (see introd. note 690–823), where however exclusively Greek leaders are concerned (Juhnke 119 n. 287).

The same but less elaborate pattern of repetition is offered by *Aen.* 10.696 ff. (Schetter 112, using 'regressio' in a rather loose sense), imitated in *Th.* 7.712–3, and (Lehanneur 175 'interdum etiam inter atrocia iocari videtur Statius')

Iphin atrox Acamas, Argum ferus impulit Hypseus
stravit Abanta Pheres, diversaque volnera flentes
Iphis eques, pedes Argus, Abas auriga iacebant,

where the order V–K is parallel and (in the equally parallel repetition) the qualifications *eques, pedes, auriga,* are arranged chiastically, presenting another 'Revue', this time of types of soldiers; cf. further *Th.* 9.763–69.

Statius' main model is *Aen.* 9.569–76, presenting a similar artistic arrangement of 6 killers and 11 victims. Vergil's lines provided Statius with the names of Itys (*Aen.* 9.574) and Caeneus (*Aen.* 9.573), who will be the next victim in 644 ff., with *insidiante sagitta* (*Aen.* 9.572 *longe fallente sagitta*) and the motif of 'the victor killed' in 647 f. (*Aen.* 9.573 *victorem Caenea Turnus*); Vergil's passage (578 f.) was earlier referred to in line 636.

640 certat opus ferri: a singular phrase, perhaps challenging the only other occurrence of the collocation *opus ferri* (TLL s.v. 842,72 ff.), Luc. 7.345 *extremum ferri superest opus; certat* adds the notion of mutual battle. The phrase is furthermore reminiscent of Homeric μέγα ἔργον Ἄρηος (*Il.* 11.734), ἔργον ... μάχης (6.522); cf. further *Aen.* 8.516 *militiam et grave Martis opus*, Ov. *Met.* 12.112 *opusque meae ... hastae* (with a different sense; see Bömer ad loc. 'Wirkung').

sternunt alterna furentes: a most apt introduction to the following lines. For the adverbial use of neut. plur. *alterna* cf. *Th.* 12.47, 387, TLL 1756,54 ff.; cf. also V.Fl. 3.182 *diversa ... turbantem.*

641 Hippomedon: one of the Seven; see on 430.

Sybarin: only here in the *Thebaid*; he is a Trojan in *Aen.* 12.363, where he is killed by Turnus *coniecta cuspide*, just like Statius' next victim Periphas.

Pylium Periphanta: *this* Periphas features only here in the *Thebaid*; in 2.631 a Theban Periphas is mentioned. The name is well-known in epic poetry. He is Pyrrhus' companion in *Aen.* 2.476 *ingens Periphas*, translating *Il.* 5.842 Περίφαντα πελώριον; in Statius the epithet perhaps serves to restore Homer's alliteration. More significant is the reference to the savage battle of Lapiths and Centaurs in Ov. *Met.* 12.210–535, in which Periphas (449) is joined with Caeneus (459), Abas (306), Clonis, Chromis (335) and Iphinous (379), who are mentioned in Statius' lines 644, 647, 712, 714 respectively.

642 Parthenopaeus: also *Th.* 6.561, 616, 622, 8.660, 9.813. He is elaborately described in 4. 246 ff.; his *aristeia* and death are the subject of 9.683–907; see Dewar's note on 683–711. In *Aen.* 6.480 he meets Aeneas, representing 'ancient' history there.

Ityn: only here in the *Thebaid.* The name is borrowed from *Aen.* 9.574, where he (and Caeneus; see on 644) is killed by Turnus; also V.Fl. 3.189.

iacet ense cruento: for the poetic use of 'iacere' with abl. causae cf. *Aen.* 1.99 *telo iacet Hector*, Ov. *Met.* 5.98 *ense iacet Clymeni* with Bömer's note; in Statius only here.

643 cuspide trux Periphas: together with the next colon, this is perhaps a variation upon *Aen.* 9.572 *hic iaculo bonus, hic longe fallente sagitta.* The rather otiose epithet *trux* (cf. the equally otiose *torvus* in *Aen.* 10.170), replacing Vergil's *bonus*, provides for the variation in

the summing up (see on 640–3); for possible connotations see on 342.

Itys insidiante sagitta: rephrasing *Aen.* 9.572, just before Itys' death in Vergil (574). Cerda compares Vergil's line with V.Fl. 3.182 *fallere nervo* (another Itys dies in 189!). The verb, in Statius only here, may be chosen for its alliteration with Itys, the participle imitating Vergil's *fallente.* But we may venture a deeper glance into the poet's mind. In *Aen.* 10.754 *insidiis* (*v.l. insignis*), *iaculo et longe fallente sagitta,* Vergil partly repeats his 9.572. With *insidiante sagitta* St. seems to combine his imitation of *Aen.* 9.572 with Vergil's self-imitation 10.754.

644–48 This second part of the 'series of slayings' describes the death of both Caeneus and Abas, the latter about to take the former's armour, for which Juhnke (119 n. 287) refers to Hom. *Il.* 4.463–9, the death of Elephenor; his suggestion is supported by the fact that Elephenor is called ἀρχὸς 'Αβάντων there (464).

644 Caeneos Inachii: Caeneus, only here in the *Thebaid,* is borrowed from *Aen.* 9.573 (see notes on 636 and 642) *Ortygium Caeneus, victorem Caenea Turnus* (sc. killed); the 'victor killed' motif in Vergil is transferred by Statius to Caeneus' robber Abas (647). Caeneus is also one of the Lapiths in Ov. *Met.* 12.459 (see on 641); cf. further Hom. *Il.* 1.264. For *Inachius* = 'Argive' see on 15.

Mavortius Haemon: also 10.653. The epithet refers to the dragon of Mars killed by Cadmus; in Eur. *Phoin.* 940 f. Creon and his two sons Haemon and Menoeceus are said to be the sole survivors of the Σπαρτοί (Williams on *Th.* 10.612). Statius thus adds a new dimension to Vergil's use of the phrase *Mavortius Haemon* in *Aen.* 9.685 (= 'warlike'), where, of course, Haemon is a Rutulian.

644 f. ferro . . . / colla rapit: for 'rapio' = 'tear off' (OLD s.v. 13c) cf. *Aen.* 7.742, 10.774, Ov. *Met.* 6.616 f. with Bömer's note, *Th.* 5.597 *rapta cutis.* The unique collocation *colla rapit* seems to be a condensation of phrases such as *Aen.* 9.331 *ferroque secat pendentia colla* (cf. Luc. 8.607 *colla recidit*) and *ibid.* 332 *tum caput ipsi aufert domino*; cf. V.Fl. 6.619 f. *caput eripit,* imitating Hom. *Il.* 11.146. As appears from what follows, Statius has in mind *Aen.* 10.394 *tibi . . . caput Euandrius abstulit ensis* (cf. *Aen.* 12.382 *abstulit ense caput*). For heads severed in Homer, see Friedrich (p. 57) and Juhnke (n. 287); it is not true, as Juhnke thinks, that none of these heads goes on living, since *Il.* 10.457 certainly initiates this motif. In Vergil, apart from the examples

mentioned above, also *Aen.* 2.558, 9.770 f., 10.554 f., 12.511 f.; cf. further Orpheus' head in Ov. *Met.* 11.50 ff. Whereas the severed hand in *Aen.* 10.395 f. is doubtless Statius' direct example here, he at the same time adapts Vergil's model, Enn. *Ann.* 454 Sk.; see below.

645 f. dividuum trans corpus hiantes / truncum oculi quaerunt, animus caput: for the rather gruesome theme of limbs cut off and yet continuing to function (Skutsch 1985: 646), see Bömer's instructive note on *Met.* 6.560 f. (Procne's tongue) *palpitat et moriens dominae vestigia quaerit* and Van Campen (1991) on Luc. 2.181 f.

Statius refers to *Aen.* 10.395 f. *te decisa suum* ... *dextera quaerit / semianimesque micant digiti ferrumque retractant*, while at the same time going back to Vergil's model, Enn. *Ann.* 454 Sk. *semianimesque micant oculi lucemque requirunt.* The traditional longing for the light of day (Raabe 1974: 133) in Ennius had been transformed by Vergil into the longing of the severed limb for the rest of the body. Statius improves upon Vergil by adding *animus caput*, which makes the desire a mutual one. For Ennius' influence on Statius see on 669. A somewhat less elaborate treatment of the theme occurs in *Th.* 9.269 *truncus in excelsis spectat sua bracchia ramis*, where the eyes are part of the 'truncus'.

The phenomenon of life remaining both in the trunk and in the severed part is adduced by Lucr. 3.634–69 as proof (nr. 15) that the soul is not immortal. The factuality of his description (cf. also Curt. 4.15.17) should warn us not to take similar passages in epic poetry as merely grotesque. Compare for instance the present passage with Lucr. 3.654 f. *et caput abscisum calido viventeque trunco / servat humi vultum vitalem oculosque patentis.* Statius' *hiantes oculi* (otherwise only Pl. *Merc.* 183, *Th.* 5.483) perhaps improves upon Lucretius' *patentis.*

'Dividuus' = 'divisus', not in Vergil; cf. *Th.* 8.489 *dividuique cadunt in bracchia crines.* TLL s.v. 1612,10 wrongly takes it with *truncum*; Mozley's interpretation is correct, 'across the cloven wound'. With *animus caput*, Statius exploits the traditional location of the 'animus' in the breast.

Note the chiastic arrangement of subjects and objects.

646 f. arma ... / ... rapiebat: τεύχε' ἐσύλα, e.g. *Il.* 5.164, 4.466.

647 Abas: in the *Thebaid* only here. The name is traditional in epic poetry: Hom. *Il.* 5.148; *Aen.* 1.121, 3.286, 10.170 and 427; V.Fl. 1.453; he is a Centaur in Ov. *Met.* 12.306 (see note on 641).

cornu deprensus Achiva: i.e. (Theban) Abas (contra Schetter

112), being killed by an Argive (*Achiva*) javelin. Juhnke's statement (119 n. 287) that in Homer no one gets killed while robbing a corpse of its armour is refuted by Hom. *Il.* 4.465 ff. The economy of the account is indebted to e.g. *Aen.* 9.573 *Ortygium Caeneus, victorem Caenea Turnus*; cf. V.Fl. 6.192 ff., and, more elaborately, *Th.* 9.252 *sternit Iona Chromis, Chromin Antiphos, Antiphon Hypseus*. For the 'victor killed' motif cf. also *Th.* 10.540–67, Sil. 5.410–19.

For 'cornus' of a cornel javelin (material *pro* product) cf. *Aen.* 9.698, 12.267, *Th.* 2.624, 8.680.

648 dimisit . . . clipeum: for 'dimitto' = 'lose one's hold of' (OLD 8) cf. Caes. *Civ.* 3.69.4 (*signa*), *Th.* 11.376 (*ensem*), 11.675. For the motif cf. *Th.* 8.721, Sil. 1.529, 15.377 (Zwierlein 1988:73).

Together with *Th.* 3.128 (*super*) and 7.714 (*Chromin*), *clipeum*, dissyllabic by synaloephe, is an exception to Christensen's (1908) rule about the prosody of words preceding an epic *-que -que* sequence; see Snijder ad loc.

649–687 *The young Bacchic priest Eunaeus, whose dress is as extravagant as it is unwarlike (649–61), attempts to stop the fighting by appealing to the sacredness of Thebes (662–68). His pathetic effort is thwarted by blasphemous Capaneus (668–83). The priest's death is lamented by nature all over the Bacchic world (–687).*

This highly stylized section, evocative of a rich literary tradition of (effeminate) beauty and luxurious array, is a self-contained unit, distinguished by the introductory apostrophe 649–52a expressing in a series of rhetorical questions the poet's astonishment at Eunaeus' behaviour and by the evocation of nature's lament in the concluding apostrophe 683–87.

The tenderness and compassion in this splendid section is in deliberate contrast with the *furor* in 602–48 and 688 ff. (von Moisy 1971: 10); at the same time Bacchic religion (*furorem*, 651) in these lines is fatally pitted against blasphemy and Bacchus' world destroyed by godless Capaneus.

In Homer priests do not partake in battle, though their sons do (e.g. *Il.*. 5.9 ff.). In Latin Epic, however, fighting priests and esp. their violent death became very popular, probably because of the motif's exotic potential. Besides Polyboetes, priest of Ceres, in *Aen.* 6.484, Vergil stages Umbro (7.750–60), *fronde super galeam et felici comptus oliva*

(751), whose death is mourned by nature (see 655 n.), Haemonides (10.537–42), *infula cui sacra redimibat tempora vitta / totus conlucens veste atque insignibus albis* (see 654 n.), Chloreus (11.768–77), who is the main model for Eunaeus (see introd. note to 652b–61) and Cupencus (12.539–41). In Valerius we meet Mopsus (1.383–86, 3.98), Idmon (3.175) and Aquites (6.249–316); both Mopsus and Aquites contributed to the description of Eunaeus' splendid raiment (652b–61). In Statius fighting priests are fairly common. In our book also Amphiaraus (690 ff.) and Lycoreus (715); Phegeus in 603 is rather a votary (*cultor*) than a priest.

For male priests in the cult of Bacchus see note on 168 f. Dodds on Eur. *Ba.* 115 states that 'it was originally a woman's rite with a single male celebrant'. His further remark that the 'leader of the ὀρειβασία is in the sacrament identified with the god' is interesting if applied to Eunaeus here, who in dress and weaponry is the spitting image of his god; *iuvencum* in 672 stresses the identification with the Bull-god even further. But Dodd's interpretation is based on ὅστις (115), to which Verdenius (*Mn.* 34 [1981] 306) prefers the 'almost certain emendation' εὖτ' ἄν. Male priests are mentioned in Liv. 39.14.7 *sacerdotes . . . seu viri seu feminae*, 17.7; cf. Ov. *Met.* 4.4. But in *Ach.* 1.598, part of an account of a festival of Bacchus (a passage worth comparison; see Vessey *ANRW* 1986: 3011 ff.), the exclusion of males from the cult is explicitly mentioned. Anyway, Eunaeus is Bacchus' priest. His name, taken from Vergil (see 649 n.), is suggestive of Bacchic cult names (Lenaeus, Lyaeus) and ritual cries (Euhius, Euhan); a further (etymologically suspect) reference to Homer's Εὔνηος, the wine-selling King of Lemnos in *Il.*. 7.468 and 23.747, is possibly too far-fetched, but would be in agreement with Statius' style.

The literary background of the Eunaeus-section is rich and complex. As is confirmed by the *Leitzitat* 670 f. (Lewis), the ultimate source is Paris' confrontation with Menelaos, his flight and Hector's subsequent taunt in Hom. *Il.*. 3.15–57. The priest's luxurious array (652–61) is inspired by Paris' parade in *Il.*. 3.15–20; the lion-Capaneus simile (668–76) is an unusually close imitation of Homer's likening of Menelaos to a famished lion (*Il.*. 3.21–29); Hector's taunt (3.39–57) is the point of departure for Capaneus' blasphemous insult in 677–79. The Homeric passage, providing the substance and structure of Statius' section as a whole, has been fleshed out with references to similar descriptions of beauty and the destruction of (innocent) youth in Vergil, Ovid and Valerius; see introd. note to 652–61. Capaneus is further closely associated with both Mezentius and Turnus; see note on 670–76.

The recognition of Statius' literary references may help to understand the purpose of Eunaeus' conduct. His literary predecessors Paris (*Il.*. 3.15 ff.) and Chloreus (*Aen.* 11.768–82), the rhetorical question *quem terrere queas?* (625) and Capaneus' taunting *quid* . . . *terrificas* . . . *viros?* (677 f.) might suggest that Eunaeus is making ready for war. The taunt, however, does not seem a reaction to any military action by the priest, but rather to his mythological aperçu 663–68, introduced by *longum vociferans* and closing with *iactanti talia frustra.* The tone and purpose of his emphasizing the sanctity of Thebes and its inhabitants can only be inferred from *prohibete manus* (663) and *parcite* (665). These appeals imitate Turnus' (!) call to both armies to break off hostilities in *Aen.* 12.693 *parcite* . . . *inhibete*; the war will be decided by fighting Aeneas in a duel. Vergil's line imitates Agamemnon's appeal to stop fighting and listen to Hector's announcement of Paris' offer to fight Menelaus in a duel, *Il.*. 3.82 ἴσχεσθ', Ἀργεῖοι, μὴ βάλλετε, κοῦροι Ἀχαιῶν! Once these references are recognized, it is clear that *longum vociferans* too imitates the introduction to the appeals in Homer, μακρὸν ἄυσεν (3.81) and Vergil, *magno* . . . *incipit ore* (12.692).

Eunaeus' aim, then, is not aggressive but pacific. His pathetic attempt does not spring from recklessness; he wants the city to be saved from destruction. His appeal to Thebes' holiness and divine protection may be taken as boastful (*iactanti*, 668 n.) and meant to frighten the enemy off, as Capaneus actually understands it, but peace is his sole aim. The undaunted conduct of this defenceless priest, who unlike Paris does not even think of flight (perhaps 'in seiner fanatischen Zuversicht', Juhnke), is described as *audax* (683) not in view of any presumptuous act of war (none is mentioned) but because of this attempt for peace.

This interpretation is, I think, supported by the reference in 654 (see note) to Chryses' request to Agamemnon in *Il.*. 1.14 f. with similar threatening overtones; the reference in 661 to *Il.*. 1.46, Apollo's quiver and arrows clattering as he rushes down spreading the plague, could be taken either as emphasizing Eunaeus' pathetic unwarlikeness or as suggestive of Bacchus' double nature, both lover of luxury *and* martial conqueror. The latter idea is present in 687, but, as Jupiter's answer to Bacchus' plea in 207 ff. made clear, religion at this point of history has to give way to the destructiveness of war.

Statius' Eunaeus shows similarity to Curtius Rufus' portrait of the Indians and esp. their king (8.9.31 f.); similar agreements are discussed by Zwierlein (*RhM* 1988: 67 ff.), who thinks of a common – Hellenistic – source. Claudian seems to think of Eunaeus in IV *Cons.Hon.* 565–

610 describing Honorius as looking more Bacchic than the god himself (603 ff.); cf. also in *Eutr.* 2.183 f. (my comm. on 658, 658 f.). The portrait of Eunaeus' beauty and death is typologically related to the Vergilian 'Heldenknabe', like Parthenopaeus (*Th.* 4.265–74, 9.683–74; see Dewar's interesting note) and Atys (*Th.* 8.554–86); see Schetter (1960: 43–48). Like these inexperienced boyish soldiers, Eunaeus also is driven by *furor*, but *his* frenzy is Bacchic rather than inspired by eagerness for individual glory.

649–52 The Eunaeus-section is both introduced and brought to a close (683–87) by the poet's apostrophe. The questions and the vocabulary *quis* . . . / *quis* . . . *vetitus* . . . / *suasit* . . . show similarity to Jupiter's speech in *Aen.* 10.9 f. *quae contra vetitum discordia? quis metus* . . . / . . . *suasit?* The answer to the poet's questions is given in 662; see 651 n.

649 Baccheos: for this adjective see 603n.

Eunaee: the name, only here in the *Thebaid* (not distinguished from 'Euneos' by Deferrari), is borrowed from *Aen.* 11.666 f., where he is Camilla's first victim and as such closely connected with Statius' main model, the priest Chloreus, who is the immediate cause of her demise.

650 lucos, vetitus quibus emansisse sacerdos: 'emaneo' ('stay away'), rare and not found earlier, is well illustrated by Shackleton Bailey (*PCPhS* 1982: 95; *MH* 1983: 56) with Ulp. *dig.* 21.1.17.4 'eum (sc. servum) esse fugitivum, qui nocte aliqua sine voluntate domini emansisset'. The notion of specific time in his interpretation of our line = 'spend a night away' (comparing Luc. 6.47 *intermanet*) is however unduly inferred from Ulpian and does not apply here. The use of inf. perf. instead of inf. pres., in older Latin only with *volo, nolo*, is not unusual since Augustan (dact.) poetry; LHS 351 f.

Groves are traditional locations of Bacchic rites; cf. e.g. *Aen.* 7.385 (Amata) *in silvas simulato numine Bacchi*, 404 f., Hor. *Carm.* 3.25.2, Ov. *Fast.* 2.313, Stat. *Ach.* 1.593 ff.

651 adsuetum Bromio mutare furorem? Barth 'scilicet in bellicum furorem' and this is precisely what the phrase invites us to think. The ensuing narrative, however, and the allusions to the Homeric and Vergilian passages (see introd. note to 649–87) show the priest's behaviour to be not bellicose, but aimed at peace. The surprising answer to *quis suasit?* is given in 662 *it lymphante deo.* Thus it appears

that Bacchus himself sent his priest, whose frenzy in making this pathetic attempt is inspired by the same god. The supposition underlying *adsuetum . . . mutare*, contrasting his 'usual' frenzy with his present behaviour (cf. *Th.* 2.667), proves to be incorrect; the priest is driven by this same Bacchic *furor* to undertake his intervention.

652 quem terrere queas? the rhetorical question is prompted by the priest's unwarlike appearance, which will be described in 652–61, and thus provides a smooth transition. The poet's astonishment is echoed by Capaneus' insulting *quid . . . terrificas . . . viros* (677 f.).

652–61 The detailed description of the luxurious array and unwarlike equipment, typical of a Bacchic priest, is couched in one – for the greater part paratactic – sentence, which occupies 9 1/2 hexameters. This exceptionally long period is elegantly structured. The paratactic series is brought to a close by the relative clause *quam super . . .* (660); it contains a Golden (654) and a Silver (659) line. The features mentioned are arranged in four strings:

1. shield, spear/*thyrsus*, hair, cheeks, corslet, each with its own verb, the asyndetic series of the first four closed with *et rubet*;
2. *manicae*, footwear, *chiton* (?), set off from the surrounding context as nominal sentences by the ellipse of *esse*;
3. *fibula* and *palla*, linked by *et* to the second string and isolated by *mordebat*;
4. relative clause containing bowcase (?), bow and quiver.

Statius' description is composed mainly of elements from the hunting-scene in *Aen.* 4.137–39/147–50, Chloreus' raiment in *Aen.* 11.768 ff., Ovid's Atalanta in *Met.* 8.318 ff. and Valerius' descriptions of Tages (*Arg.*. 6.221–27), Myraces (6.690–707) and Gesander (6.322–42); see Introduction XLI–XLII, where it is argued that Statius borrows from *Aeneid* XI only what was imitated earlier by Valerius.

The elaborate character of this multiple imitation is shown in Appendix VIII.

The whole passage may well be compared with the likewise dazzling raiment of Atys (8.564–68), Parthenopaeus (9.683–711) and Achilles unwillingly dressed as a Bacchant in *Ach.* 1.609 ff.

652 clipei penetrabile textum: a striking adaptation of Aeneas' shield in *Aen.* 8.625 *clipei non enarrabile textum*, which is also referred to in *Th.* 10.56 *cuius* (sc. *peplum*) *mirabile textum.*

The adj. first occurs in *Aen.* 10.481 (with active force) *-e telum*; the passive sense first occurs in Ov. *Met.* 12.166 *corpus -e telo* (cf. Manil. 1.543, Sil. 2.402, 17.419); in Statius also *Th.* 2.653 f. *e- ferro / pectus*, 10.85 f. *nulli -is astro, / lucus*, *Ach.* 1.690 *Oceani -e litus*. Parthenopaeus is similarly provided with an inadequate shield in *Th.* 4.267 *inbelli parma*.

653 pallentes hederae Nysaeaque serta coronant: the first part is borrowed from Verg. *G.* 4.124 *pallentisque hederas*; cf. also *Ecl.* 3.39. The 'hedera' is closely associated with Bacchus; cf. e.g. Ov. *Met.* 3.536, 6.598 f., *Fast.* 3.767 *cur hedera cincta est! hedera est gratissima Baccho*, *Th.* 12.623 *quaeque rudes thyrsos hederis vestistis, Acharnae*, *Silv.* 2.7.11; see Dodds on Eur. *Ba.* 81. Cf. further Varro's description of the *Liberalia* in *L* 6.14 *sacerdotes Liberi anus, hedera coronatae*...

Nysaeaque serta: -que is either explicative (cf. Ov. *Tr.* 1.7.2 *deme meis hederas, Bacchica serta, comis*), or the phrase refers to 'uvae et pampini' (Amar-Lemaire). The ivy-crown is the more traditional one (cf. *h.Bacch.* 1 κισσοκόμην) but *Nysaea* is, I think, more meaningful if referring to vines; cf. Sil. 12.160 *Nysaea cacumina Gauri* (i.e. 'vine-clad'). This interpretation is supported by Sil. 7.197 f. *vitis* ... / ... *Nysaeo redimivit palmite mensas*. In line 149 f. Bacchus' head is decorated with both *serta* and *uvae*, also *Th.* 5.268 f.; LIMC III 2.350 (plate 434) shows the god with a garland consisting of both ivy and grapes. It is to be noted that here it is not the priest's head, but his shield that is thus garlanded, emphasizing its unsuitability for war.

'Nysaeus', referring to the god's birthplace, is first found in Prop. 3.17.22; cf. Luc. 8.227, Sen. *Oed.* 404, *Th.* 4.383. For 'coronare' with objects other than a person's head, in Statius 13 times out of 14 occurrences, cf. Verg. *G.* 2.528 (*cratera*), *Aen.* 4.506 f. *locum sertis et fronde coronat / funerea*; with inanimate subject also *Naev. Cyp. Il.*. 1 (*poet.* p. 51) *collum* ... *torques gemmata coronat*, Lucr. 2.802, Ov. *Met.* 2.388; TLL s.v. 992,11 ff.

654 candida pampineo subnectitur instita pilo: this Golden Line challenges *Arg.* 5.79 *udaque pampinea nectentem cornua vitta* and *Aen.* 4.139 *aurea purpuream subnectitur fibula vestem*. 'Pampineus', not recorded before Verg. *Ecl.* 7.58, is first linked with Bacchus in *Aen.* 6.804 f. *pampineis victor iuga flectit habenis / Liber*. It is applied to 'hasta' in *Aen.* 7.396 (the Latin matrons) *-easque gerunt incinctae pellibus hastas*, explained as 'spearlike wands' by Con.-Nettleship ad loc., Ov. *Met.* 3.667 *-eis agitat velatam frondibus hastam* (= '*thyrsus*' according to Bömer ad loc.), Ov. *Met.* 11.7, *Ep.* 13.33 f., V.Fl. 2.269; cf. also Sen. *Phaed.* 755

(*-a cuspide*), *Ach.* 1.634 (*-is thyrsis*). In the background of these passages and of Statius' *-eo pilo* here is Eur. *Ba.* 25 θύρσον τε δοὺς ἐς χεῖρα, κίσσινον βέλος ('ivied javelin', Murray), no mere metaphor according to Dodds ad loc., as 'the *thyrsus* is actually used as a missile'. Whether Eunaeus has a *thyrsus* too (so Hill following Gronovius; cf. *Ach.* 1.634 *pampineis . . . thyrsis*) or a vine-clad spear is hard – and perhaps unnecessary – to decide; for the confusion see Macrob. *Sat.* 1.19.2, Daremberg-Saglio s.v. *thyrsus*, 294 f. In either case the adj. should, I think, be taken as 'pampino ornatus', in spite of the doubt expressed by TLL s.v. 182,77 f.

The collocation *subnectitur pilo* is 'immerhin seltsam' (Imhof, who proposes *infula pileo*). Either *pilo* is used 'totum pro parte' for 'cuspidi', or the verb is used for 'to bind under (the top/tip of)'. A possible parallel for the latter is *Th.* 5.408 *vela . . . subnectere malo*, where St. varies Ov. *Met.* 11.483 *antemnis . . . subnectite velum*; cf. also Verg. *G.* 3.166. Either interpretation provides the required sense: the *instita* is fastened to the tip of the spear/*thyrsus*. Cf. Sen. *Ag.* 390 *hasta summo lauream ferro gerit.*

instita, not in Vergil, only here in St., could refer to the band sewn on the lower edge of a (matron's) stola or toga (schol. Hor. *S.* 1.2.29); so Lact. Placidus. But it is unlikely that Eunaeus is wearing anything more than a *chiton* (658?), a *palla* (659) and a *thorax* (656). The noun is used by Servius (*Aen.* 2.616) to gloss 'limbus'. Its choice then may have been suggested to St. by *Aen.* 4.137 (Dido) *chlamydem circumdata limbo*; this passage is obviously in St.'s mind (see introd. note 652–61) and *subnectitur* is taken from *Aen.* 4.139.

The white colour (*candida*) of this band, being characteristic of priests, shows it to be a sacerdotal ornament. Cf. *Aen.* 10.539 *conlucens veste atque insignibus albis* (MSS. *armis*; *albis* Probus, rejected by Courtney [*BICS* 1981: 25] and defended by Timpanaro [1986: 92]), Luc. 2.355, 5.144, V.Fl. 1.385 *palla imos ferit alba pedes*, *Th.* 4.18, 6.30 (Amphiaraus) *ipse habitu niveus . . ./ concolor est albis et cassis et infula cristis.* Following this line of interpretation, the phrase *subnectitur instita pilo* may call to mind Homer's celebrated priest Chryses in *Il.*. 1.14 f. στέμματ' ἔχων . . . / χρυσέῳ ἀνὰ σκήπτρῳ, 'fillets . . . tied to his priestly staff' (Kirk ad loc.); *subnectitur pilo* would represent ἀνὰ σκήπτρῳ. This reference to Chryses, corroborated by the associations in 661 (q.v.), may provide the first clue to understanding Eunaeus' non-violent intentions. His unusual course of action may further be compared with Mopsus' in V.Fl. 1.385 f. *vittataque fronte cassis* and Nabis' in Sil. 15.679 *casside*

cornigera dependens infula, where it is, however, meant to inspire awe in the enemy.

655 crine latent umeri, crescunt lanugine malae: as in line 643, Statius seems deliberately to have avoided complete symmetry in these highly mannered cola, while at the same time creating an illusion of symmetry by the alliterative patterns *cr/l* / *cr/l*. Near-harmony is to be considered an important feature of mannerist style; see also 464 f., 632, 695 ff. For the line-pattern see Norden *Anhang* II ('Isokolie'); see also on 643.

Long hair is a traditional feature of Bacchus in literature since Hom. *h.* 7.3 f., and art, since the fifth century, e.g. Pind. *I.* 7.4 εὐρυχαίταν, Eur. *Ba.* 455 f. (implying a taunt of effeminacy), Sil. 7.196; also of his attendants: Eur. *Ba.* 695 καθεῖσαν εἰς ὤμους κόμας, *Aen.* 7.391 *sacrum tibi pascere crinem*, *Th.* 8.492 *crinem . . . pascebat Iaccho.* Here at the same time, and more importantly, this feature emphasizes Eunaeus' (feminine) beauty and graceful youth, as 'intonsus' in *Th.* 6.587 (below), 7.715, 8.198 and *malasque comamque integer* in 486 f.; cf. also Aesch. *Sept.* 534 f. Furthermore the phrase makes clear that he is not wearing a helmet, unlike e.g. Chloreus (*Aen.* 11.774 f.) and Parthenopaeus (*Th.* 9.699 *pictum gemmis galeae iubar*), who however in the heat of battle appears *resoluto vertice nudus* (9.700).

The phrase *crescunt lanugine malae* is bold. Håkanson (1973: 54) justly rejects interpretations such as 'crescit lanugo malis' (Mozley) and Bindewald's 'ein Flaum vergrössert die Wangen', which is in accordance with Amar-Lemaire 'quia per pilos videntur malae crescere'. Håkanson's explanation 'that the young man's cheeks are growing manly by his first downy beard' is correct. Of the two parallels he adduces, however, only one is valid, Mart. 9.76.3 *creveratque hic vultus bis denis fortior annis*, where the intended meaning of 'cresco' is clarified by *fortior.* Claud. III *Cons. Hon.* 79 f. (about a lion's cub) *cum crescere sensit* / *ungue pedes et terga iubis et dentibus ora* would rather support Bindewald's interpretation.

The occurrences of *lanugine malae* (*-as*), always ending the hexameter, show the poets' considerable preoccupation with this delicate subject and eagerness to vary the theme. The most striking examples are: Lucr. 5.889 *molli vestit lanugine malas*, *Aen.* 10.324 *flaventem prima lanugine malas*, Ov. *Met.* 9.398 *dubiaque tegens lanugine malas*, 13.754, Luc. 10.135 *vix ulla fuscante . . . lanugine malas*, *Th.* 9.703 *nondum mutatae rosea lanugine malae*, Sil. 7.691 *prima sparsus lanugine malas.* Cf. further *Th.* 5.228, *Silv.* 2.6.43 ff. with Van Dam, 3.4.65 and Dewar on *Th.* 9.702 f. An

explanation for St.'s use here of *crescunt* = 'grow manly' may be provided by Valerius' phrase 7.339 f. (Medea keeping herself from suicide) . . . *nec videris ulla iuventae / gaudia, non dulces fratris pubescere malas?*, imitated by Sil. 6.22 *pubescente gena.* Statius substituted 'cresco' for Valerius' 'pubesco', for the sake of both novelty and the alliterative pattern thus achieved, and added the key-word 'lanugo'.

This description of long hair and first down, evocative of youth and beauty, is to be compared with *Th.* 6.586 f. (Idas) *deserpitque genis nec se lanugo fatetur / intonsae sub nube comae.* Statius may have in mind Eur. *Ba.* 1185 ff. (Agave mistaking her son's head for that of a bull) ἄρτι γένυν ὑπὸ κόρυθ' ἁπαλότριχα κατάκομον θάλλει (see note on 670–76).

656 rubet inbellis Tyrio subtemine thorax: the corslet described is in deliberate contrast with that of Capaneus, who will kill the priest in 680 ff., in *Th.* 4.174 f. *nexilis innumero Chalybum subtemine thorax, / horrendum, non matris, opus.* Barth's VS interprets our line as 'perspicuus, ut per tegumentum possis purpuream cernere', supposing, it seems, a corslet made of cloth, to which metal scales (*tegumentum*) have been attached. Lactantius Placidus ('sub veste purpurea videbatur splendor loricae') and Bindewald ('Unter dem nichtigen Panzer erglänzt ein tyrischer Leibrock') distinguish the *thorax* from yet another cloth, *subtemine*, which is unlikely since Eunaeus is explicitly said to wear a chiton (?, *sinus*, 658) and a cloak (*pallam*, 659). Therefore *subtemine*, either abl. qualit. (cf. V.Fl. 6.227 below) or with *rubet* (cf. *Silv.* 1.2.125), refers to the weft or to threads woven into the material of which the corslet is made; cf. *Aen.* 3.483 (the only occurrence in Vergil) *fert picturatas auri subtegmine vestis*, V.Fl. 6.227 *pictoque . . . subtegmine bracae*, Aus. *Mos.* 397. In *Th.* 4.174 (above) and 12.774 f. *qua subtemine duro / multiplicem tenues iterant thoraca catenae* it refers to the 'weaving' of chain-mail.

inbellis may be taken as predicative, 'blushes unwarlike' (Mozley), but more probably it characterizes the corslet as unwarlike because of its exotic luxury and as different from the mail-clad (and chain-mail) type, for which cf. *Aen.* 3.467, 9.707, 11.487 f. *rutilum thoraca . . . aënis / . . . squamis*, *Th.* 3.586. This leads to the conclusion that this corslet is made of cloth, for which cf. Hom. *Il.*. 4.136 f. διὰ θώρηκος πολυδαιδάλου (contra Kirk ad loc., who does, however, admit that 'θώρηκες still present problems'; see also his note on 5.112–13), *ibid.* 2.529, 830. For the *linothorex* see further RE s.v. *thorax* p. 332 (Lammert),

Nepos 11.4 (Iphicrates) *idem genus loricarum et pro sertis atque aëneis linteos dedit.*

The unwarlike nature of Dionysus and his attendants is, of course, traditional; cf. *Th.* 9.478 *inbelli deo,* 2.665 *inbellem ad sonitum,* 7.168n., *Ach.* 1.714 *inbelles thyrsos.* St.'s direct source for this line is Dido's gift to Aeneas in *Aen.* 4.262 *Tyrioque ardebat murice laena,* where also cloak and sword are hardly fit for real fighting. Cf. further Parthenopaeus' shield in *Th.* 4.267 f. *inbelli parma pictus Calydonia matris / proelia.*

Tyrio subtemine is borrowed from [Tib.] 3.7.121 *fulgentem Tyrio subtegmine vestem* (i.e. a *toga praetexta*) and rephrases *Aen.* 4.262 (above). The epithet here refers to crimson dye from Tyre, whereas in the *Thebaid* it usually means 'Theban'.

Whether this linen *thorax* is reinforced with metal scales (for which see RE *l.c.* 335, 26 ff. 'Schuppenpanzer auf Leinen oder Filz') depends on the interpretation of *aurum* in 683, where see note. 'Rubeo' is used of garments coloured with purple in Lucr. 2.31 f., Ov. *Ars* 3.170 *nec quae de Tyrio murice, lana, rubes*; cf. *ardebat* in *Aen.* 4.262 quoted above.

The colour purple is also a prominent exotic feature in the descriptions of the Greek Acron (*Aen.* 10.722 *purpureum pennis et pactae coniugis ostro,* preceding the simile imitated in lines 670 ff.) and of Chloreus (*Aen.* 11.772 *ipse peregrina ferrugine clarus et ostro*; see note on 683). It is considered effeminate by Numanus in *Aen.* 9.614 *vobis picta croco et fulgenti murice vestis*; cf. V.Fl. 3.118 f. *chlamys imbelli circumvenit ostro / torta manum.*

657 bracchiaque in manicis et pictae vincula plantae: the first part of the phrase is only superficially reminiscent of Numanus' taunting description of the *Phryges* as *Phrygiae* in *Aen.* 9.616 *et tunicae manicas* (sc. *habent*) referring to the 'tunica manicata', which is generally regarded as effeminate (e.g. Cic. *Cat.* 2.22). This interpretation of 'manicae' does not agree with our context (*pace* TLL and OLD); Eunaeus' *sinus* (= chiton?), *thorax* and *palla* leave no room for a *tunica.* Therefore 'manicae' refers to the protective armour covering hands and forearms. These armlets, not unwarlike *per se* (Sil. 4.155), must here be of a luxurious kind (implicit here as in *Arg.* 6.701 below), for which cf. *Th.* 8.566 f. where young Atys' mother has plated *auroque . . . / cingulaque et manicas, ne coniuge vilior iret,* V.Fl. 3.524 (huntress nymphs), 6.701 (Myraces) *insignis manicis,* which passage is further exploited in the subsequent words.

pictae vincula plantae: 'embroidered sandals on his feet' (Mozley).

The phrase offers yet another interesting example of Statius' creative handling of the literary tradition, which provided the following models:

a) *Aen.* 8.458 *et Tyrrhena pedum circumdat vincula plantis* (referring, according to Servius ad loc., to the religious origin of the senatorial shoe);
b) *Aen.* 11.777 (Chloreus) *pictus acu tunicas et barbara tegmina crurum*, imitated by
c) V.Fl. 6.702 (Myraces) *improba barbaricae procurrunt tegmina plantae.*

Statius transforms both *vincula plantis* (a) and *tegmina plantae* (c), where *plantae* is probably genitive (Langen 'Schnabelschuhe', Mozley 'the longtrews run down to cover his . . . feet'), into *vincula plantae*, where *plantae* is nominative plural; by making *vincula* acc. resp. with *pictae*, he imitates Vergil's *pictus tegmina* (b) at the same time. Lact. Placidus takes *vincula plantae* as 'calceamenta', but *plantae* is subject, parallel with *bracchia*: 'the *plantae* are embroidered as to the straps'. Either 'planta' is used meton. for 'foot' (Maurach 132), or for the covering of the sole; in either case sandals with embroidered straps are referred to.

658 carbaseique sinus: the phrase may recall Eur. *Ba.* 821 βυσσίνους πέπλους, referring to the woman's dress Dionysus urges Pentheus to wear. Dodds ad loc., interpreting the phrase as 'long linen χιτών', states that dresses of βύσσος were worn only by women, orientals and male initiates in the mysteries of Isis, which suits our context well. The phraseology (and perhaps also the idea) was, however, taken from *Aen.* 11.775 f. (Chloreus) *sinusque crepantis / carbaseos*, which is the only occurrence in Vergil of this rare epithet; *crepantis* will be exploited in line 683, where see note. Statius' phrase is imitated in Claud. *In Eutr.* 2.183 f. (Bellona disguised as Tarbiligus' wife) *carbaseos induta sinus* (see on 658 f.). The exotic flavour of the epithet is confirmed by the noun *carbasa* when applied to garments: Luc. 3.239 *fluxa coloratis astringunt carbasa gemmis*, V.Fl. 5.423, 6.225 (Tages) *tenuia . . . candentis carbasa lini*, Curt. 8.9.20 and 24. For the plur. *sinus* of 'clothes draped in folds' (OLD) cf. further *Aen.* 10.819 (see 683 n.), Sen. *Oed.* 423 *sinus laxi* (of Bacchus), *Th.* 12.109, *Ach.* 1.610 (Achilles as a Bacchant) *errantisque sinus*, *Silv.* 4.2.34 *ipsa sinus accincta Ceres* and 5.2.29. The traditional colour of Bacchus' linen *chiton* is purple (LIMC III 1.414 f.); see note on 683.

658 f. fibula rasilis auro / Taenariam fulva mordebat iaspide

pallam: this highly mannered description of the *fibula* constitutes a characteristic conglomerate of intertextual references. In content Statius meticulously imitates the sequence of Chloreus' characteristics: *Aen.* 11.775 f. *chlamydemque sinusque crepantis / carbaseos* (imitated in 658) *fulvo in nodum collegerat auro,* where *fulvo auro* = 'fibula'. In elaborating this element from Vergil, Statius borrows from similar descriptions in Vergil, Ovid and Valerius. The result is a striking variation of the 'fibulae morsus' motif, incorporating the main representatives of the 'biting clasp'. The motif is popular since *Aen.* 12.274 *balteus et laterum iuncturas fibula mordet,* see D. Korzeniewski, 'Zwei bukolische Probleme', *H* 101 (1973) 499–501, to whose list could be added Claud. *In Eutr.* 2.183 f. *post terga reductas / uberibus propior mordebat fibula vestes* (see note on 658).

Statius' poetic procedure may be summarized as follows:

a) *fibula rasilis . . . mordebat* is borrowed from Ov. *Met.* 8.318 (Atalanta) *rasilis huic summam mordebat fibula vestem,*
b) *fulva iaspide* is borrowed from *Aen.* 4.261 f. (the only occurrence in Vergil) *atque illi* (i.e. Aeneas) *stellatus iaspide fulva / ensis erat.* The idea of adding the gem was inspired by *Aen.* 5.313 *tereti subnectit fibula gemma* (see below),
c) *Taenariam . . . pallam* rephrases *Aen.* 4.139 (Dido) *aurea purpuream subnectit fibula vestem.* In substituting (rare) *Taenariam* for *purpuream,* Statius has in mind V.Fl. 1.427 f. *illis* (i.e. Castor and Pollux) *Taenario pariter tremit ignea fuco / purpura,* followed by Meleager's *fibula* in 433 f.,
d) *auro* is substituted for Vergil's *aurea* (*Aen.* 4.139).

Both *auro* and *fulva* originate in Vergil's *fulvo . . . auro* (*Aen.* 11.776), which triggered Statius' line.

The substitution of *pallam* for *vestem* may be explained by its being more typical of women and non-Romans, e.g. Plin. *Nat.* 36.29 *Liberum patrem palla velatum,* V.Fl. 1.385, *Th.* 9.690 (Parthenopaeus) *saturatam murice pallam* (followed by *morsu/fibula* in 694 f.).

rasilis auro: = '-i auro' (*per enallagen*); cf. *Aen.* 2.765 *crateres auro solidi,* 3.467, 7.639 f. For this (archaic and) poetic abl. materiae see Löfstedt I, 301, Görler (1985: 262 ff.), Hillen (1989: 38 f.). 'Rasilis' means 'polished' (contra Lact. Placidus); it occurs in Catul. 61.168, Verg. *G.* 2.449, Ov. *Met.* 8.318, *Ep.* 9.76, Sil. 4.176.

The precise status of *fulva iaspide* is questionable; Conington-Nettleship on *Aen.* 5.313 (above) 'It seems doubtful . . . whether the 'fibula' here is a buckle enriched with a gem, or the gem acting as button'. For

(golden) clasps enriched with gems cf. further Claud. *Rapt.* 2.17 *fibula purpureos gemma suspendit amictus*, Hist. Aug. *Gall.* 16.4 *gemmatisque fibulis et aureis.*

'Taenarius' is a poetic equivalent for 'Laconian'; *-am pallam* is a cloak dyed with Laconian purple. According to Plin. *Nat.* 9.127 it is the best in Europe; see Dewar on *Th.* 9.690.

The odd fact that the Theban priest wears purple from Sparta may be attributed to V.Fl. 1.427 f. (above), where Castor and Pollux are, of course, Spartan; but cf. *Th.* 9.690 *Oebalio . . . murice pallam.*

Note that the Silver line in Statius rounds off the paratactic part of the period, just as the Golden line *Aen.* 4. 139 brings the description of Dido to a close.

660 f. a tergo velox corytus et arcus / pendentesque sonant aurata lynce pharetrae: transforming the description of Chloreus' weaponry in *Aen.* 11.773 f. *spicula torquebat Lycio Gortynia cornu; / aureus ex umeris erat arcus*, where *arcus* is rather desperately interpreted as the quiver by Con. Nettleship; it may not be accidental that our line provides a similar problem. The phraseology is borrowed in part from Ov. *Met.* 8.320 f. (Atalanta; see note on 685 f.) *ex umero pendens resonabat eburnea laevo / telorum custos*, but is also indebted to the enumeration in *Aen.* 10.168 f. *quis* (i.e. the inhabitants of Cosae) *tela sagittae / gorytique leves umeris et letifer arcus*, which is the first occurrence of the Grecism 'corytus'. In the wake of Servius ad loc. Con. Nettleship state that γωρυτός in Homer means a 'bow case', the Latin poets generally using it in the sense of 'quiver'. The noun is in effect a *hapax* in Homer: *Od.* 21.54 (Penelope taking out Odysseus' bow) αὐτῷ γωρυτῷ, ὅς οἱ περίκειτο φαεινός; see M. Fernández- Galiano-A. Heubeck, *Odissea* Vol. VI 1986, Introd. xv–xvi. The noun is used for 'quiver' in *Aen.* 10.169, Ov. *Tr.* 5.7.15, Sen. *Her.F.* 1128, *Th.* 4.269, 9.730, 12.527, Sil. 2.106, 7.443, 15.773 (see below). In our line, however, a 'quiver' would make *pharetrae* superfluous, unless *pharetrae* is used 'pro sagittis' (Forcellini) as in V.Fl. 5.425 *pavidas iacit illa pharetras.* If *aurata lynce* is taken as descriptive abl. (Mozley, Lesueur), *pharetrae* = 'quiver' decked with a lynx hide and *corytus* = 'bow-case'. More likely, *aur. lynce* is construed with *pendentes*, *lynce* replacing (*ex*) *umero* (*-is*) which is the conventional phrase in the 'rattling-quiver' motif (below). The lynx skin then refers to the *nebris* (below), a clever adaptation of Paris' equipment in *Il.*. 3.17 παρδαλέην ὤμοισιν ἔχων (Juhnke 120 n. 288) to the Bacchic context; this reference is corroborated by Statius'

imitation of Homer's lines 23–26 and 39–57 in 670 ff. and 677 ff. (see comm.). Following this interpretation, Statius, while imitating *Aen.* 10.169 (*coryti* = quivers), has either a) restored the Homeric meaning of 'bow-case' and replaced Vergil's *sagittae* with *pharetrae* (='quiver'), the arrows being implied by *sonant* as in Ov. *Met.* 8.320 f., or b) used *pharetrae* for Vergil's *sagittae* and *corytus* in the Vergilian sense of 'quiver'. The meaning 'bow case' is most exceptional, although Sil. 15.773 *striduntque sagittiferi coryti* may provide another instance: 'bow case' (Duff), 'quiver' (Spaltenstein). I feel interpretation b) is to be preferred.

The phrase *pendentes sonant pharetrae*, rephrasing Ov. *Met.* 8.320 f. (above) is yet another variation on the motif of clattering arrows and quivers, which starts from Homer's description of Apollo's equipment in *Il.*. 1.46, earlier referred to in 654 (q.v.): ἔκλαγξαν δ' ἄρ' ὀϊστοὶ ἐπ' ὤμων χωομένοιο; cf. further *Aen.* 4.149 (Apollo) *tela sonant umeris*, 9.660 (Apollo) *pharetramque fuga sensere sonantem*, 11.652 *aureus ex umero sonat arcus*, *Th.* 4.268 (of Parthenopaeus) *trux laeva sonat arcus*, Sil. 15.773 (above). The motif is expanded further in *Th.* 9.696 ff. (Parthenopaeus' boyish delight) *vaginaeque sonum tremulumque audire pharetrae / murmur.*

The phrase *velox corytus* is unique and difficult to grasp. Non. 556.26, stating that 'corytus' can be used as 'missile', is wrong (TLL s.v., Forc.); for that matter Eunaeus' spear was mentioned in 654. If the noun is used as 'bow-case' (for which see Dar.-Saglio I 390 ff., *toxotheke*), *velox* is rather bold. Amar-Lemaire's 'levem explico' (apparently from *Aen.* 10.169) seems desperate. In epic poetry the adj. is mostly connected with spears (Vergil, Statius), rarely with arrows (*Th.* 9.762), never with bows. Statius, I think, here extends the force of the epithet from the arrows to the quiver.

aurata lynce: the metonymy of the animal for its skin is in itself quite common (see note on 310 f. and Langen on V.Fl. 6.704); of a lynx it is used only here and *Th.* 4.272 (Parthenopaeus' horse) *velatum* ... *deiectu lyncis*. The lynx is of course closely associated with Bacchus; cf. e.g. Verg. *G.* 3.264 *quid lynces Bacchi variae* ... ?, Ov. *Met.* 3.668, 15.413 with Bömer's note, TLL s.v. 1948,33–47. The lynx-skin varies Paris' παρδαλέην, more closely imitated with the lynx-skin and tiger-skin on Parthenopaeus' horse in *Th.* 4.272, 9.685 f., and replaces the *nebris* which is a stock feature of Bacchus (Eur. *Ba.* 136) and his attendants (e.g. *Ach.* 1.609, LIMC III 2 pl. 611 Bacchus arming for battle).

Aurata either refers to the natural colour of the lynx (so TLL s.v. *auratus*), but the point is then rather weak, or – more probably – the hide is decorated with gold; cf. Claud. IV *Cons. Hon.* 606 f. *intextus*

nebrida gemmis / Liber. A similar extravagance is described in *Th.* 4.269 f. (Parthenopaeus) *corytos* (= 'quiver') . . . / *electro pallens et iaspide clarus Eoa*; cf. further *Th.* 9.686 *tigris* (= tiger-skin) . . . *auratis* . . . *unguibus*, borrowed from *Aen.* 8.552 f. (Dewar).

Plural *pharetrae* also in *Aen.* 4.138, *Th.* 4.259, 6.931, 7.353.

662–68 Eunaeus' intentions only become apparent if we recognize the fact that in these lines Statius closely imitates other propositions to end a war: Hom. *Il.* 3.82 (Agamemnon) ἴσχεσθ', Ἀργεῖοι, μὴ βάλλετε, κοῦροι Ἀχαιῶν and, imitating Homer, *Aen.* 12.693 *parcite iam, Rutuli, et vos tela inhibete, Latini*; see introd. note to 649–687.

662 it lymphante deo: monosyllabic *it* is frequent in epic poetry, often at the beginning of the line (so Vergil 15 times out of 27, *Thebaid* 20 times out of 25); see K.E. Ingvarsson (*Eranos* 47 [1949] 165–69), Hellegouarc'h (1964: 38 f.). Lact. Placidus incorrectly takes *deo* as 'furiis'; the phrase refers to Bacchus, thus answering the questions at 649 ff. (see 651 n.).

Rare 'lymphare' (*Th.* 7.113 and 10.160 *superis animum lymphantibus*) first occurs in Plin. *Nat.* 24.164, 27.107 and V.Fl. 3.46 f. *deus* . . . *lymphaverat urbem / Pan*; it is a 'raffinierte Neubildung (Maurach 1983:213) after *lymphatus*, associated with Bacchic frenzy in Pac. 422 f. R^2, *Aen.* 7.377 *sine more furit lymphata* (i.e. Amata) and here.

media inter milia: cf. *Aen.* 10.761 (Tisiphone) *media inter milia saevit* and 9.549 (Helenor), which passage contributed to Statius' in 673 ff., see comm.

662 f. longum / vociferans: TLL s.v. 1643,62 ff. leaves it undecided whether advl. *longum* with verba vocandi refers 'ad tempus' or 'ad spatium voce superatum'. OLD s.v. 'with long-drawn cries' prefers the former; cf. Brink on Hor. *AP* 459 *longum clamet.* But Mozley's 'cries afar' is more appropriate and finds support in Statius' model-passages *Il.* 3.81 μακρὸν ἄυσεν . . . Ἀγαμέμνων and *Aen.* 12.692 *magno simul incipit ore.* For 'vociferari' followed by direct speech cf. *Aen.* 12.95, *Th.* 5.656.

663 prohibete manus: as is confirmed by *parcite* in 665, the phrase imitates Turnus' command in *Aen.* 12.693 (see note 662–68). Eunaeus' appeal is to the enemy, pleading in this case for peace.

omine dextro: also Cic. *Pis.* 31, V.Fl. 1.245.

664 moenia Cirrhaea monstravit Apollo iuvenca: Apollo is 'founder' of Thebes because of his oracular instructions to Cadmus; see Williams on *Th.* 10.889 *auctor Apollo.* 'Cirrhaeus' i.e. belonging

to Cirrha, (the port of) Delphi, first in Sen. *Oed.* 269, Luc. 1.64, refers to Apollo's Delphic oracle; the story of the heifer, explaining the name 'Boeotia', is told in Ov. *Met.* 3.6–25 (*iuvencam* 15), which is Seneca's model in *Oed.* 709–24. With *monstravit* Statius alludes to the legendary foundation of Carthage in *Aen.* 1.444.

In Latin epic nom. *Apollo* is almost without exception placed at the end of the hexameter: Vergil 34x, Ovid 10x, Lucan 2x, Valerius 8x, Silius 5x. Of the 35 occurrences in Statius' hexameters, this line and *Silv.* 3.5.80 (the legendary founding of Naples) *ipse Dionaea monstravit Apollo columba*, are the only exceptions; in both cases 'Apollo' is treated as a Latin proper name. The only other exception in Statius' non-hexam. poetry is *Silv.* 4.3.115 *qua monstrat veteres Apollo Cumas.* The similarity between these three – apparently exceptional – lines is striking.

665 parcite: either sc. 'moenibus' (cf. Liv. 37.9.9, TLL s.v. 335,51 ff.) or 'cum respectu non adhibendi'. For the absolute use of the imperative see TLL s.v. 338,72 ff. (where this line could be added). Eunaeus' entreaty refers to Turnus' in *Aen.* 12.693 (see note on 663); cf. also *Aen.* 6.834 f. *parce,* (. . .) *proice tela manu.*

in haec ultro scopuli venere volentes: *haec* sc. 'moenia'; for this use of *in* = 'so as to become' (OLD s.v. 19) see on 448. For the miraculous construction of Thebes' walls by Amphion cf. e.g. Hor. *Carm.* 3.11.2 *movit Amphion lapides canendo, Th.* 1.9 f. *muris* / . . . *Tyrios accedere montes,* 7.456; see Van Dam on *Silv.* 2.2.60–2 for further references. The wording is reminiscent of Sen. *Phoen.* 570 *per se ipse summas venit in turres lapis.* Eunaeus' argument is indebted to Jocasta's in Sen. *Phoen.* 566–71 *poteris has Amphionis / quassare moles. . . .* The alliteration is repeated from line 387; cf. *Aen.* 6.86. Note Statius' increased tendency to use hyperbole (*montes, scopuli*) in comparison with his predecessors.

666 f. gener . . . Juppiter urbi / Gradivusque socer: the chiastic phrase provides a neat summary of Theban mythology. *Socer* (cf. 3.269 f.) because Mars and Venus engendered Harmonia, who married Cadmus; *gener* through his affair with Cadmus' daughter Semele. The juxtaposition *gener/socer,* esp. with reference to Caesar and Pompey, is a favourite since Catul. 29.24, *Aen.* 6.831; TLL s.v. *gener* 1770,46–67. For a discussion of the motif see Cairns (1989: 96 f.).

667 f. Bacchum haut mentimur alumnum / et magnum Alciden: *Alciden,* born from Jupiter and Alcmene (married to Alceus'

son Amphitryo). The collocation first occurs in *Aen.* 5.414 *his magnum Alciden contra stetit*; for the epithet see Bömer's note on Ov. *Met.* 9.134 f. and comm. on 601 ff. Hercules and Bacchus, the great civilizers of the world (see Austin on *Aen.* 6.801 ff., Van Dam 1984:116), are linked as tutelary deities again in *Th.* 11.224 f. (Eteocles' idle prayer) and 10.900 f. (Capaneus provoking Jupiter) *ubi infandae segnes telluris alumni, / Bacchus et Alcides?* The same firm belief is expressed by Eteocles in *Th.* 11.215, *nec . . . vana fides*, etc. For the AcI constr. cf. *Aen.* 2.540 *satum quo te mentiris*, TLL 778,31 ff. For 'alumnus' cf. *Th.* 7.284, 11.45 with Venini's note.

668 iactanti talia frustra: a double reference to a) Ov. *Met.* 12.476 *iactanti talia*, Latreus' taunts, before being killed by Caeneus, and more importantly b) *Aen.* 9.621 *talia iactantem*, concluding the taunt of Numanus, who is subsequently killed by Ascanius. Note how in Statius the roles of young Ascanius and Eunaeus are reversed. For 'iactare' taking its tone from its context see Austin on *Aen.* 1.102; here it may reflect both Capaneus' and the poet's – more sympathetic – view.

669 turbidus aeria Capaneus occurrit in hasta: predicative *turbidus* 'wild, frantic', frequently of the sea, storms, etc. (OLD), is not uncommon with a verb of movement, e.g. *Aen.* 11.742, 814, Luc. 7.116, *Th.* 3.222 (Mars) *turbidus aetherias currus urguebat ad arces;* see Pinkster (1990: 155). The phrase serves as a *Leitzitat*, associating Capaneus (*superum contemptor*, *Th.* 3.602, 9.550) with Mezentius (*contemptor divum*, *Aen.* 7.648, 8.7) in his duel with Aeneas in *Aen.* 10.762 f., *ingentem quatiens Mezentius hastam / turbidus ingreditur campo.* Mezentius' spear, compared with Orion's *annosam montibus ornum* (766), is recalled by Statius' *aeria in hasta* here. Mezentius is met by Aeneas in 769 f., *huic contra Aeneas speculatus* (St. 671 *speculatur* (of the lion-Capaneus) . . . *obvius ire parat* (St. *occurrit*). Mezentius' shot at Aeneas fails, 777 f. *at illa volans clipeo est excussa*, but Capaneus' is successful, 680 *illa volans vix sonuit clipeo.* In the subsequent simile (670–76) the typological relationship between Capaneus and Mezentius is continued, the former being at the same time associated with Menelaus and Turnus; see note 670–76.

aeria in hasta: for *in* used of costume and other accoutrements see the parallels in Fordyce on *Aen.* 7.167. Williams on *Th.* 10.32 sees here an extension of its regular use with *armis* in Vergil (8 times). The first occurrence of the phrase is, however, Enn. *Ann.* 528 Sk. *levesque secuntur in hastis*; Skutsch's statement (1985: 648) that *Th.* 11.56 (after *Ann.* 485) is the only verbal echo of Ennius in Statius should

be modified; see also on 645 f., and Van Dam (1984: 297 f.). Cf. further *Aen.* 5.37 *horridus in iaculis*, *Th.* 1.712 *horruit in pharetris.*

In discussing V.Fl. 1.641 f. *trifida Neptunus in hasta*, Kleywegt (1989: 434 f.) points out that this use of *in* is the last stage of its development, the notion 'leaning on' (excluded in St. by *eminet* and *aeria*) being absent; apart from these passages cf. also *Arg.* 5.462, *Th.* 4.221, *Ach.* 1.41. See further note on 69 (*in sanguine*).

Hyperbolic 'aerius', of a spear only here, is to be explained by the fact that Capaneus' *hasta* is a *cupressus* (see note on 676); cf. Catul. 64.291 (*aeria cupressu*), *Aen.* 3.680 (*quercus*), TLL s.v. 1063,27 ff. The same epithet is associated with him in *Th.* 10.842 *aerium sibi portat iter*; cf. also *Th.* 10.898 *mediis Capaneus auditus in astris.*

670–76 The comparison between Capaneus and the famished lion happily chasing its prey, imitates to a large extent (Lewis) Homer's lion-simile which illustrates Menelaus' delight in seeing Paris (*Il.* 3.23–26). Apart from this primary model, to which Statius remains unusually faithful, significant details are borrowed from the lion-similes in *Aen.* 10.454 ff. (Turnus attacking Pallas; Mozley 1933: 34, Deipser 88), also imitated by Sil. 5.309–15, and (noted only by Curcio 145) even more importantly 10.723 ff. (Mezentius attacking Acron); both Vergilian similes are inspired by *Il.* 3.23 ff. (and four other Homeric lion-similes, see Harrison).

The Homeric and Vergilian subtexts are strikingly alive in Statius' adaptation, thus associating Eunaeus with Paris, Pallas and young Acron on the one hand, and Capaneus with Menelaus, Turnus and Mezentius on the other. Juhnke (120 n. 288), not taking Vergil's similes in account, points out the following differences between our simile and Homer's: the addition of early morning and the lion's lair, the temporal shift from the lion eating the prey to his attack. These deviations from Homer are partly modelled on Vergil; *mane* (and *primam rabiem*) elaborates on Homer's πείνάων (25) and Vergil's *impastus* (10.723, = 9.339), the lair is inspired by *Aen.* 10.723 *stabula* and 454 *specula.* Homer's dead (?, see Kirk ad loc.) prey may have been transferred by Statius to his lion-simile in 7.531 (see note); here a more dynamic moment in the narrative is illustrated.

Apart from the passages mentioned two other Vergilian similes contributed to our passage: *Aen.* 9.551 ff. (Helenor ~ *fera*) and 10.707 ff. (Mezentius ~ *aper*) provided the element of the hunt, also in Homer, and that of disregard for death. This re-introduction of Homer's hunt,

not in *Aen.* 10.723 ff. and 454 ff., is given new significance in Statius' narrative, if we can take it to refer to the ambiguity of the 'hunter-hunted' theme in Euripides' *Bacchae* (see Dodds xvIII ff.). The replacement of αἶγα (*Il.* 3.24) and Vergil's *capream* (*Aen.* 10.725) with *iuvencum*, after *taurum* in *Aen.* 10.454, is a further adjustment to the narrative; Capaneus kills the young priest of the Bull-god. In Eur. *Ba.* 1185 f. (perhaps referred to in 655) it is Pentheus' head that is mistaken by Agave for a bull's head (μόσχος, Dodds ad loc.); in V.Fl. 3.266 he is actually transformed into a bull. Eunaeus' weakness is illustrated with *nondum bellantem fronte* in the simile, a clever transformation of *Aen.* 10.725 and 10.455; see 672 n. The point of comparison in the Menelaus-, Mezentius- and Capaneus-similes is their delight, which is explicitly emphasized by its repetition in both parts of the similes: Homer ἐχάρη-ἐχάρη, Vergil *gaudet-alacer*, Statius *gaudens-gavisus.* The verbal bonds in Statius, though typical of his art (see Perkins 1974: 270), are here due to literary tradition.

The following table shows the origins of the constituent elements in Statius' careful adaptation. The numbers 1–8 correspond with the following elements: 1) subject (S) of simile; 2) time of day; 3) location; 4) S spies victim; 5) emotion of S; 6) S hunted; 7) emotion of S; 8) point of comparison, apodosis. The quotations in brackets do not form part of the simile itself. For parallels with Valerius see Appendix VII.

	Th. 7.670 ff. Capaneus	*Il.* 3.23 ff. Menelaus	*Aen.* 10.723 ff. Mezentius	*Aen.* 10.454 ff. Turnus
1	leo	λέων (23)	leo (723)	leo (454)
2	primam . . . mane erexit rabiem,	πεινάων (25)	impastus (723) vesana fames (724) comasque arrexit (726)	
3	cubilibus atris saevo ab antro		stabula alta (723)	specula . . . ab alta (454)
4	speculatur	(ἐνόησεν 21) (ὀφθαλμοῖσιν ἰδών 28)	(speculatus 769) conspexit (725)	vidit (454)
	cervum aut iuvencum	ἔλαφον . . . ἢ αἶγα (24)	capream aut . . . cervum (725)	taurum (455)

5	fremitu gaudens	ἐχάρη (23)	gaudet hians immane comasque arrexit (726)	
6	arma gregesque lacessant venantum	σεύωνται ... κύνες ... αἰζηοί (26)		
7	praedam videt et sua volnera nescit	κατεσθίει (25)		
8	sic gavisus congressu iniquo	ὡς ἐχάρη (27)	sic ruit ... alacer (729)	viribus imparibus (459)

The simile mirrors the lion's abiding frenzy in 529 ff., and also accords perfectly with the 'brutality of nature' theme which permeates the second half of the book: storm in 560 ff., rising storm 625 ff., Dog-star 709 f., landslide 744 ff., shipwreck 792 ff., storm during sea battle 804 ff. This thematic consistency (see also Kytzler's conclusion in *WS* 1962: 159 f.) aptly illustrates the ruthless brutality on the human level.

670 f. primam ... mane ... / erexit rabiem: the indication of the time of day, only in Statius, interprets Homer's πεινάων (*Il.* 3.25) and Vergil's *impastus* (*Aen.* 10.723).

The unique phrase *erexit rabiem* cleverly combines Vergil's *comasque arrexit* (*Aen.* 10.726) and *vesana fames* (*Aen.* 10.724, = 9.340). 'Erigo' is used of a lion's mane in Luc. 1.209 *erexitque iubam*; in Sen. *Phoen.* 1036 f. *taurus ... / erexit ... iubam* a permanent state is referred to (see Hillen 1989: 239). The verb is used of stirring up emotions in *Rhet H.* 4.2.2 (*cupiditates*), *Th.* 10.415 f. *erecta ... mente* (of a lioness), *Silv.* 4.4.79 (*iras*), Sil. 4.278, 14.356 (TLL s.v. 779,82 ff.); in *Th.* 11.531 the emotion is subject of the action, *ira ... erexit tergora. Erexit rabiem*, then, evokes both the lion's frenzy and its physical consequences at the sight of a prey. The erection of a lion's mane when lusting for blood also occurs in *Ilias* 502 (*attollit*); for the opposite cf. *Th.* 2.678 *consedere iubae* with Mulder's note and *Silv.* 2.5.14 f. *cecidere iubae* with Van Dam (1984) p. 380 f.

For *rabies* caused by hunger cf. *Aen.* 2.356 f. *improba ventris / ... rabies*, 9.63 f. *collecta ... edendi / ex longo rabies*. For predicative *primam* instead of advl. 'primum' see the parallels in Housman (*Coll. Papers* III 1216); V.Fl. 2.347 f. *dum vincitur extis / prima fames* is different.

cubilibus atris: 'cubilia', of men in Lucr. 5.987, is used with reference to animals in Verg. *G.* 1.183 (of moles), 411 (*-bus altis* of

rooks), 3.230; in Statius further *Th.* 5.604, 10.414 *saevo . . . cubili* (of a lioness), 12.17, *Ach.* 1.746, 2.123. Its use does, of course, add a noticeable humanizing aspect. Apart from referring to the darkness of the lair, the epithet, as usual, implies gloominess and death. The only other occurrences of this collocation are Sen. *Thy.* 70 f. *in atrum carceris . . . mei / cubile* (i.e. Tartarus) and Sil. 14.631, denoting the barracks of soldiers killed by the plague.

671 saevo speculatur ab antro: the verb, varying Vergil's *vidit* and *conspexit* (*Aen.* 10.454, 725), plays on *specula* in *Aen.* 10.454, thus achieving a link between Vergil's line and the narrative in *Aen.* 10.769 . . . *Aeneas speculatus*, which passage underlies the Capaneus-Eunaeus encounter (see note on 669).

Statius' phrase alludes to Valerius' description of Boreas and to the Vergilian passage imitated there: *Arg.* 1.574 f. *saevus . . ./. . . Boreas speculatus ab arce*, imitating Aeolus' headquarters in *Aen.* 1.56 *celsa sedet Aeolus arce*. Valerius' model perhaps triggered Statius' *antro* (*Aen.* 1.52) and *cubilibus atris* (*Aen.* 1.60 *speluncis atris*). For 'saevus' transferred to the lion's lair cf. *Th.* 10.414.

672 cervum aut nondum bellantem fronte iuvencum: a clever combination of *Il.* 3.24 ἔλαφον κεραὸν, Vergil's expansion of κεραὸν in *Aen.* 10.725 *surgentem in cornua cervum* and *Aen.* 10.455 *meditantem in proelia taurum* (cf. Sil. 17.438). The substitution of *iuvencum* for *taurum* perfectly suits the young priest of the Bull-god in the narrative; the ppl. phrase, emphasizing the inequality of the fight, adds a pathetic link with the main situation. Cf. further *Th.* 6.267 *nondum lunatis fronte iuvencis*, imitating Hor. *Carm.* 4.2.57 (*vitulus*) *fronte curvatos imitatus ignis*. Note the four heavy spondees contrasting with the dactylic rhythm of 673, and the threefold assonance *-vum, -dum, -cum.*

673 it fremitu gaudens: for *it* see on 662. The phrase imitates *Il.* 3.23 ἐχάρη and *Aen.* 10.726 *gaudet hians immane.*

673 f. licet arma gregesque lacessant / venantum: the hunt-element, not in *Aen.* 10.454 ff. and 723 ff. (but transposed by Vergil to *Aen.* 10.707 ff. and 12.5), is reintroduced from Hom. *Il.* 3.26, while *venantum* (otherwise only *Th.* 2.128) is borrowed from the Helenor-simile *Aen.* 9.551 *densa venantum . . . corona*, repeated in *Aen.* 12.5. At the same time *lacessant* recalls *Aen.* 10.716 *missilibus longe et vasto clamore lacessunt*, just preceding the wild boar-simile. The function of the 'hunt' at the narrative level is to emphasize Capaneus' fearless and obsessed

behaviour (cf. *Ilias* 488–90), while the Thebans apparently attempt to stop him from attacking the priest.

674 praedam videt et sua volnera nescit: not noticing one's wounds while in the heat of the battle is not uncommon; cf. Luc. 1.212 *tanti securus vulneris exit*, *Th.* 3.335 (a bull) *crudosque vetat sentire labores*, 6.784 *nescit adhuc Capaneus*, 9.203, 11.539 f. *adfectatque cruorem / et nescit manare suum.* For 'nescio' = 'be unaware of' cf. also Luc. 7.133 f. *sua quisque pericula nescit / attonitus maiore metu.* The phrase inverts the desperate disregard for death in *Aen.* 9.552 f. (Helenor-*fera*) *seseque haut nescia morti / inicit.* Van Dam (1984: 384) on *Silv.* 2.5.23 takes our line – incorrectly I think – as an instance of 'trying to kill when dying'. If so, the hunt-element would not extend to the narrative, since Capaneus is not killed until *Th.* 10.827 ff. Statius' addition to his main models, perhaps exploiting Homer's μάλα... κατεσθίει (*Il.* 3.25) and *impavidus* in *Aen.* 10.717, certainly enhances the description of Capaneus' obsessive lust for killing, while, perhaps, lightly wounded by his enemies. Note the threefold alliteration *ve-*, *vi-*, *vo-* in this line. For 'cacophonous' repetitions *-et et* see F.M. Austin (*AJPh* 24 [1903] 452–5), Van Dam's note on *Silv.* 2.1.48–9 (*poneret et*).

675 congressu Capaneus gavisus iniquo: the explicit motivation for C.'s delight, in itself typical of Statius' manner, refers to *Aen.* 10.459 *viribus imparibus*, where it reports Pallas' own evaluation of his chances. The phrase borrows from V.Fl. 6.322 *congressu subiit Gesander iniquo*, introductory to Gesander's taunt (323 ff.), which is inspired by *Aen.* 9.598 ff.; see on 677–79.

676 librabat magna venturam mole cupressum: note the four spondees, illustrative of the effort required to poise the spear, which is in fact a tree, and the unusual rhythm (penth. with 'weibliche Nebencaesur', Norden 1970^5: 420). Rhythm and prosody are similar to *Aen.* 10.474 (Pallas) and 479 (Turnus), which correspond with our line as to content and place in the narrative.

Capaneus' spear, referred to with *hasta* in 669, is described in *Th.* 4.176 f. as *uni missilis illi / cuspide praefixa stat frondibus orba cupressus*; therefore 'cupressus' here is not used meton. (so OLD), but denotes the tree itself; cf. *Aen.* 10.766, Mart. Cap. 5.425 (Silvanus' spear).

magna... mole: not characterizing the spear (Mozley), but with *venturam*, 'with great momentum, impulse' (Henry *Aen.* III p. 35); cf. Sil. 1.641, 4.448 f. *acri / mole retorquebat... hastas.* For the sequence

librabat . . . expulit (680) cf. *Aen.* 10.480 *diu librans iacit.*

677–80 With Capaneus' taunt of Eunaeus St. continues imitating the structure of Hom. *Il.* 3.15 ff.; in 39 ff. Hector rebukes Paris for having fled from Menelaus. Taunts are stock-elements in the epic tradition. See A.L. Keith, 'The Taunt in Homer and Vergil', *CJ* 19 (1923–24) 554–60, Fenik *TBS* 49–52. Highet (1972: Appendix 2) counts 33 taunts, threats and challenges in Vergil.

Of these many examples, Numanus' rebuke of the Trojans for their softness and effeminacy in *Aen.* 9.598–620 seems to be Statius' favourite. This speech lies behind Parthenopaeus' taunt in *Th.* 9.790 ff. (see Dewar's note); parts of it were cleverly adapted by Bacchus arguing for Jupiter's clemency in 7.168–76, where see comm., and served to describe Eunaeus' attire in 652 ff. Also Capaneus' abuse of the priest's unmanliness may be remembered from *Aen.* 9.617–20 (*sinite arma viris*, 620), but the motif is traditional: Hom. *Il.* 8.163. γυναικὸς ἄρ' ἀντὶ τέτυξο, 24.261 ψεῦσταί τ' ὀρχησταί τε (Priam reproaching his sons), Ov. *Met.* 12.470 ff., V.Fl. 3.220, 6.323–339, 536–39, 647 f. His taunt is characteristically mingled with blasphemy; cf. e.g. *Th.* 3.612 *quisquis is est . . . Apollo.*

677 femineis ululatibus: *Aen.* 4.667 f. (Deipser 1881: 20) *femineo ululatu / tecta fremunt* (in reaction to *bacchata Fama*), where see Pease's instructive parallels. The plural, of a single person also *Th.* 7.482, 9.375, 12.274, *Silv.* 5.5.71, avoids Vergil's deliberate hiatus (see N.I. Herescu, *La poésie latine*, 1960: 63); the same phrase occurs in V.Fl. 1.318 of a plurality of women. Capaneus apparently takes Eunaeus' words as mere ritual ὀλολυγή.

677 f. quid . . . / terrificas, moriture, viros: cf. *Aen.* 10.811 (Aeneas threatening Lausus) *quo moriture ruis . . . ?* and 878 f. (Mezentius challenging Aeneas) *quid me . . . / terres?*

terrificas: only here in the *Thebaid*, perhaps reminiscent of Juno's sarcastic reproach in *Aen.* 4.209 f. (also the only instance in Vergil), *caecique . . . ignes / terrificant animos et inania murmura miscent.* C.'s threat echoes the poet's question in 652 *quem terrere queas?* The verb is rare; cf. Lucr. 1.133, 4.34, V.Fl. 1.228, 8.428 and, imitating Vergil, Sil. 17.475.

moriture: the allusion to *Aen.* 10.811, the only instance of this vocative form in Vergil, perhaps emphasizes the differences between murderous Capaneus here and Aeneas wanting to save Lausus' life; see note on

683 and 776 f. Cf. further *Aen.* 9.554 *haud aliter iuvenis medios moriturus in hostis*, the authorial comment on Helenor's death.

For similar taunts, based upon the contrast man/woman, see introd. note to 677–80.

678 f. utinam ipse veniret, / cui furis: reminiscent of *Aen.* 1.575 ff. *utinam rex ipse . . . / . . . adforet Aeneas*, where Aeneas is actually present (as in a sense Bacchus is here), and 10.443 *cuperem ipse parens spectator adesset.* The blasphemous sarcasm is characteristic of the *superum contemptor* (*Th.* 3.602); see Venini on 11.1. His wish to fight the gods themselves rather than their human representatives (Dewar on 9.548 ff.) will be answered in 10.899 ff.

The dative with 'furo' is rare; here it means 'for whom you rage', as perhaps in *Th.* 12.444 *cui furitis* (in *Th.* 10.753 the dative is incommodi). The verb well matches the context, as in Claudian's imitation IV *Cons. Hon.* 604 f. *dubitarent orgia Bacchi, cui furerent.*

679 haec Tyriis cane matribus! with *haec* C. refers either to Eunaeus' words in 663 ff., or – more probably – to his immediately following lethal throw. The brutality of C.'s sarcasm is reminiscent of Ov. *Met.* 5.115 f. *Stygiis cane cetera . . . / manibus*, which passage also contributed to ll. 755–59, 804. In Ovid the victim is playing the lyre; here 'cano' is used for 'utter boastful language', as in *Aen.* 9.621 *talia iactantem dictis et dira canentem* (sc. Numanus), 11.399 f. (Turnus) *capiti cane talia, demens, / Dardanio, Th.* 11.299.

For *matres* of Bacchus' attendants see note on 171.

679 f. hastam / expulit: the same phrase *Th.* 10.395 f. and, with different meaning, V.Fl. 3.107 *singultibus expulit hastam.* 'Expello' = 'emitto' (TLL s.v. 1638, 24 ff.) is not found before Ov. *Met.* 8.381 f.; cf. Sen. *Nat.* 2.16, Sil. 13.160.

680 f. illa volans . . . / . . . vix sonuit clipeo et iam terga reliquit: *illa* (or *hasta*) *volans* serves as a 'formulaic' introduction to similar events in Vergil *Aen.* 9.441, 10.336 f., 10.476, 10.777, 12.270; in St. only here. The parataxis *vix . . . et*, first in *Aen.* 5.857, emphasizes both Capaneus' brutal strength and the priest's fragile armour (652, 656); cf. Aeneas killing Maeon in *Aen.* 10.336 f. *illa volans clipei transverberat aera / Maeonis et thoraca simul cum pectore rumpit* and Colaxes' death in V.Fl. 6.654 *per clipeum, per pectus abit.* The phrase *illa . . . sonuit clipeo* is a mannered variation (hypallage) on 'sonare' with the shield as subject, for which cf. Enn. *Ann.* 355 Sk. *clipei resonunt, Aen.* 7.722 *scuta*

sonant, 9.666. Its verbal similarity perhaps recalls, and inverts, Mezentius' (model for Capaneus) unsuccessful shot at Aeneas in *Aen.* 10.777 *illa volans clipeo est excussa.* Eunaeus' shield being *penetrabile textum* (652) is easily pierced.

With *terga reliquit*, probably sc. 'Eunaei' (cf. V.Fl. 6.654 above), Statius again varies on *Aen.* 10.784 f. *per linea terga* (i.e. Mezentius' shield) . . . / *transiit.*

ceu vis non ulla moretur / obvia: for the subj. rejecting the suggestion made cf. *Th.* 5.86 *ceu staret.* The phrase is a variation on expressions such as *Aen.* 10.484 f. *cuspis . . . / loricaeque moras et pectus perforat*, 12.540 f. *dedit obvia ferro / pectora, nec misero clipei mora profuit aerei.* For 'obvius' = 'so as to form an obstacle' cf. *Aen.* 10.328, *Th.* 9.265 (of a river); *vis*, of protective strength, seems exceptional.

682 f. arma fluunt, longisque crepat singultibus aurum, / . . . sinus: the dying priest's clothes form the basis of the restrained description of his death. There is no obvious counterpart for *aurum* in lines 652–66, as *auro* 658 (with *fibula*) and *aurata lynce* would yield poor sense. Since *arma* obviously denotes the shield and the thyrsus (652–54), and *sinus* = *carbaseique sinus* (658), *aurum* refers either to *Taenariam pallam* (659) or to *thorax* (656), which is interpreted ad loc. as a linen corslet. The former can be paralleled with *Th.* 7.38 *crepat aurea . . . / palla.* The latter is, I think, more attractive from a literary point of view, as it would make the phrase refer to Lausus' death in *Aen.* 10.818 *tunicam, molli mater quam neverat auro*, the continuation of which (*implevitque sinum sanguis*) underlies St.'s next line. St. seems to have substituted the *thorax* for the gold-embroidered *tunica*, for which cf. also *Aen.* 10.314 *tunicam squalentem auro*, 11.777 (Chloreus) *pictus acu tunicas*, *Th.* 9.691 f. *lucentesque auro tunicas – hoc neverat unum / mater opus* (also imitating *Aen.* 10.818). In view of *crepat* (see below) *auro* refers to the golden plates adorning this linen corslet, the unwarlike luxury of which contrasts with Turnus' cuirass in *Aen.* 11.487 f. *rutilum thoraca indutus aënis / horrebat squamis . . .* and Capaneus' in *Th.* 4.174 f.

The choice of *crepat* was suggested by *Aen.* 11.775 f. (Chloreus) *sinusque crepantis / carbaseos*, where the sense is 'rustling' (so Con.-Nettleship *contra* Heyne). St. having borrowed *sinusque carbaseos* in 658 transposed the 'rustling' to the 'tinkling' plates here. For 'crepare' in connection with gold cf. also *Th.* 6.62 *summa crepant auro* (of a pyre), with Fortgens' note, 7.38 f.; further *Aen.* 6.209 *leni crepitabat brattea vento* (of the golden bough).

longisque crepat singultibus: i.e. 'convulsive catching of breath of a dying person' (OLD), cf. Lucr. 6.1160, Verg. *G.* 3.507. The phrase is taken from *Aen.* 9.415 *longis singultibus ilia pulsat*, also imitated in V.Fl. 6.511. Cf. further Luc. 8.683 f., *Th.* 2.633 and 3.90 f. *extremisque animae singultibus* (...) *venit* ... *sanguis*, Sil. 4.593. In comparison with these passages Statius' delicacy here is remarkable.

arma fluunt: for 'fluo' = 'fall gradually' (OLD 12) cf. Cic. *Phil.* 12.8 *fluent arma de manibus*, Sil. 15.377 f. *laxataque luctu / fluxerunt rigidis arma infelicia palmis.*

683 eruptusque sinus vicit cruor: for the participle cf. Lucr. 1.724, *Aen.* 1.246 (*proruptum*), *Th.* 11.72 (*abrupta*), K.-St. I, 96. Håkanson (1973: 82), critizing Mozley's 'overflows', states that 'The blood which overflows the purple-coloured thorax (cp. v. 656) surpasses it as to the red colour'. Actually it is the (*carbaseique*) *sinus* (658) that is overflowed and the colour of this is not explicitly mentioned. But according to LIMC (III 1.1986.415) purple *is* the traditional colour of Bacchus' chiton; for possible explanations see Van Dam (1984: 460 f.). The juxtaposition of two colours, esp. red/white (since Hom. *Il.* 4.140 ff.), is frequent in poetry; see André (1949: 351), Van Dam on *Silv.* 2.2.89 *candida purpureo*, *Th.* 9.883 (Parthenopaeus) *ibat purpureus niveo de pectore sanguis.* As a parallel for red (blood) / purple (chiton) here, Håk. l.c. adduces *Th.* 12.314 f. *suffusaque sanguine maeret / purpura.* A similar mannered contrast is achieved in V.Fl. 6.708 (death of Myraces) *sanguine tunc atro chlamys ignea*; cf. also Sen. *Ag.* 472 f. Bramble (in *Cambridge Hist. of Latin Lit.*, p. 553) adds V.Fl. 6.186 f. *thorax erigit* (v.l. *egerit*) *imbres / sanguineos*, but there the colour of the *thorax* cannot be deduced.

Statius' brilliant phrase is triggered by (and improves on) *Aen.* 10.819 (Lausus' death) *implevitque sinum* (v.l. *sinus*) *sanguis*; its ultimate source is Hom. *Il.* 20.470 f. ἀτὰρ μέλαν αἷμα κατ' αὐτοῦ / κόλπον ἐνέπλησεν.

This dazzling conceit of red and purple, to be worked out by the reader for himself, is highly characteristic of the style of mannerist poetry. Cf. also Sen. *Ag.* 472 f. with Tarrant's note.

683 f. occidis audax, / occidis: the repetition heightens the pathos of the apostrophe, which brings the section to a close. The poet's evaluation of the actions by which the priest brought about his own death (*audax*) is certainly ambivalent: his efforts to end the fighting were courageous, but of course bound to fail. The Bacchic priest cannot discourage blasphemous Capaneus, nor change fate; the thyrsus is no match for the spear, nor is effeminate beauty able to withstand the giant's beastliness. Perhaps the apostrophe 'expresses the agony

and futility of it all' (Vessey 1973: 259); it certainly shows pity and respect for the priest's pathetic attempts.

For *occidis* as part of a *lamentatio* cf. *Th.* 5.538 (Opheltes), *Silv.* 2.5.7 (a lion).

684 Aonii puer altera cura Lyaei: Amar-Lemaire 'post tigres [so also Barth] vel post Phegeum' (line 603); the latter is preferred by Mozley, 'one favourite more'. Housman (*Class. Papers* 1214) rejects both interpretations, considering Phegeus, who is merely described as *cultor Baccheus*, an improbable first favourite if compared with the fondly depicted Eunaeus. I agree with his rejection of Phegeus, but his suggestion of Ampelus (see Ov. *Fast.* 3.409) as a candidate lacks further proof. Ampelus is possibly referred to in 685 (see note), but so is Ariadne in 686. In my opinion there is a very strong case for Bacchus' tigers (564–98): both sections are almost equal in length, the tigers are described with equal fondness (564–78) and their deaths evoke similar laments from Thebes (599–603), the centre of the Bacchic world, and Bacchus *Maerenti*, 607.

685–87 A geography of the Bacchic world. Ismarus is often mentioned as Bacchus' homeland; on Mt. Tmolos the Lydian bacchants practised their *oreibasia* (see Dodds on Eur. *Ba.* 55); Nysa is his birthplace; Naxos witnessed his marriage to Ariadne; the Ganges evokes his victories in the East. A similar list is presented in *Silv.* 1.2.221–24.

The threefold repetition of *te*, picked up by *Theseaque* and *Thebana*, is a typical feature of the poetic motif of nature's lament: e.g. *Aen.* 7.759 f. (lament for Umbro, imitated in V.Fl. 4.374 f.), Ov. *Met.* 11.44 ff. (for Orpheus), where see Bömer's note, and nature's fictitious lament for Polynices in *Th.* 6.513 ff. The 'pathetic fallacy' here echoes *Th.* 5.579 ff. (see on 685), following Capaneus' slaying of the sacred serpent (Vessey 1973: 260). Cf. further the lament for Eurydice in Verg. *G.* 4.461–63 and the list of parallels in Williams' note at *Th.* 10.503 f.

685 marcida te fractis planxerunt Ismara thyrsis: a Silver line. The Thracian mountain (or region) is famous for its wine; cf. Hom. *Od.* 9.196 ff., Verg. *G.* 2.37 f. *iuvat Ismara Baccho / conserere.* According to Ovid Bacchus loved Ampelus there (*Fast.* 3.409 f.). The neut. plur. occurs first in Lucr. 5.31; also *Silv.* 1.2.224. 'Marcidus', first in Ov. *Met.* 10.192, is often associated with (the effects of) Bacchic revelry, e.g. *Th.* 4.652 (Liber), 8.347 (Cithaeron), 12.788 (Ganges), *Silv.* 1.6.33 (*vina*); TLL s.v. 376,40 ff. With highly dramatic *planxerunt* St. improves on the fallacy of nature's lament traditionally phrased

with 'fleo', Verg. *G.* 4.461 *flerunt*, *Aen.* 7.760 *flevere*, Ov. *Met.* 11.46 *fleverunt*; with a dead person as object the verb first occurs in Tib. 1.7.28.

fractis thyrsis: also 4.565. The reversal of arms, *fasces*, etc., as a sign of mourning is quite common, e.g. *Aen.* 11.93 (*versis . . . armis*), *Epic. Drusi* 142 (*fasces*), Tac. *Ann.* 3.2, *Th.* 6.214 (*insignibus*), *Silv.* 2.1.27 f. (*lyra*). But *broken* arms, etc., are mostly the result of violence; cf. Liv. 2.55.9, Prop. 3.11.47 (*Tarquinii fractas securis*), Tib. 2.6.15 (*sagittas*, of Amor), and *Th.* 4.565. As a sign of mourning our phrase can only be paralleled with Ov. *Am.* 3.9.8 (on Tibullus' death, *fractos arcus et sine luce facem*) and perhaps *Epic. Drusi* 177 *fractis fascibus*, but see Schoonhoven's note.

686 Tmolos: its slopes were famous for their vineyards; cf. Eur. *Ba.* 55, Verg. *G.* 2.98, Ov. *Met.* 6.15, Sen. *Phoen.* 602 *hinc nota Baccho Tmolus attollit iuga.*

Nysa ferax: either referring to the qualities of its soil for viniculture, as in 307 (cf. 653), or translating Eur. *Ba.* 556 Νύσας . . . θηροτρόφου (in a list of places where the god may be found), or both.

Theseaque Naxos: the epithet seems to have been chosen especially for its alliterative force. The reference is, of course, to Bacchus' marriage to Ariadne (Catul. 64.53 ff.); cf. Prop. 1.3, *Silv.* 1.2.224 *quondam genialis litora Naxi.* Notice the chiastic pattern of alliterations *T/N* in this line.

687 Thebana metu iuratus in orgia Ganges: the active force of the perf. participle is not uncommon; see TLL s.v. 677,41 ff. With *in orgia* St. varies the more common 'iurare in verba'; cf. Ov. *Met.* 13.50 (*in arma*), Luc. 9.850 (*in gladios*), *Th.* 7.378, where see note. If 'fear' was the East's motive to convert to Bacchic rites, a contrast is implied between then and the region's spontaneous mourning now; cf. *Th.* 12.787 f. *qualis thyrso bellante subactus / mollia laudabat iam marcidus orgia Ganges*, where this development is explicit. But *metu*, chosen for its alliterative force, might have the rare positive meaning 'reverentia' (TLL s.v. 910,20 ff.), for which cf. Pl. *Am.* 841, *Aen.* 7.60, V.Fl. 2.440.

688–89 These almost parenthetical lines serve as a transition to the final episode of the book, Amphiaraus' *aristeia* (690–823). Polynices is characterized more favourably than his brother; this relative sympathy for him was expressed earlier in the Jocasta-episode and is in fact Statius' general attitude in the poem: see Vessey (1973: 260), Ten Kate (1955: 50, 81). Here Polynices' rather restrained behaviour is

explained by his patriotic feelings, a moral dilemma which does not hamper Eteocles.

These lines are set off by their studied word patterns, Golden Line (688), bracketing order *parcior* ... *ensis* (689); each line moreover is a unit, a relatively exceptional phenomenon in St. Alliteration and sound-adaptation of the verbs to the brothers' names (*sensere Eteoclea, Polynicis inhorruit*) contribute to their euphonious character.

688 nec segnem ... sensere ...: the use of *nec* at the beginning of a sentence is not unusual, e.g. *Aen.* 2.171 *nec dubiis ea signa dedit Tritonia monstris*, 9.342; its use, however, at the beginning of a new section is exceptional. Cf. *Aen.* 10.308 *nec Turnum segnis retinet mora*, which passage is also referred to in 655, 680, 715. For 'sentio' = 'to have experience of, know' (OLD 5b) cf. Cic. *Phil.* 13.24, Hor. *Carm.* 4.6.3, Ov. *Trist.* 1.5.19 *Thesea Pirithous non tam sensisset amicum.*

689 parcior ad cives ... inhorruit ensis: either 'bristles' (TLL s.v. 1601,24; cf. *Th.* 11.249, Sil. 12.380 f. *adversaque late / agmina inhorrescunt*) or more probably 'shrinks back from' (Mozley, OLD), for which cf. Sen. *Ep.* 57.4 *inhorrescet ad subita*, *Ag.* 418 *mens aegra tantis* ... *-escit malis.* In the latter interpretation *parcior* is predicative proleptic (so Mulder on *Th.* 2.176). The sword is doubly personified by the choice of verb and adjective.

690–823

The narrative of the prophet's final moments of glory and his entrance into the Underworld alive is carefully structured. The episode consists of three sections, each of them subdivided into three parts; each section and most subsections are clearly marked off by closural devices.

690–739

690–708: Apollo changes the seer's might and attitude. Mars agrees to his brother's request to save Amphiaraus from humiliation and death. The poet's apostrophe (705–8) brings this subsection to a close.

709–22: Amph. is likened to the destructive Dog-star. A series of ten individual victims is concluded with an extended 'epitaph'.

723–39: Hypseus' attempt to stay his course fails; Amphiaraus' charioteer is killed instead and is replaced by Apollo himself.

A Golden Line rounds off this (sub)section.

740–793

740–59: carnage reaches a climax (*tunc vero*); seer and god kill five individual victims.

760–70: a picture of ghastly carnage; the chariot-wheels are slowed down by the gore, the horses' legs entangled in entrails. The prophet reaches the zenith of his 'furor' (*tunc ipse furens*).

771–93: Apollo's farewell; Amphiaraus resigns himself to death. The chariot, abandoned by the god, is likened to a sinking ship.

794–823

794–808: the trembling earth makes the battle cease. The terrified armies are likened to soldiers during a naval battle interrupted by a storm.

809–16a: the poet's speculations on the causes of the earthquake.

816b–23: Amphiaraus' disappearance into the chasm.

The section, and Book VII, is closed with Amphiaraus' sad gaze at the (sun)light of heaven; earth reunites and daylight is once again denied to the Underworld.

Amphiaraus' *aristeia* is the first of a series (Tydeus' 8.659–766, Hippomedon's 9.169–569, Parthenopaeus' 9.683–907, Capaneus' 10.837–938), which is at variance with literary tradition (cf. Apollodorus 3.77). The reason for this unusual order may well be that Statius wants to disengage the most innocent of the Seven from the criminal madness yet to come; so Ten Kate (79), cf. Schetter 110 f., Vessey (1973: 325 f.).

Statius' main sources are Diomedes' *aristeia*, which is also the first extended *aristeia* in Homer, and the imitations by Vergil and Valerius. As is shown by Appendix VIII, Diomedes' *aristeia* in *Iliad* V influenced Latin epic to a greater extent than has been recognized. Knauer's statement (1964: 320) that 'die Diomedie, sieht man von Einzelimitationen ab, in der Aeneis zurücktritt' is followed by Juhnke (123), who explains Statius' choice of *Iliad* V ('das als ganzes von Vergil nicht eingearbeitet worden war') by his wish to adapt one of Homer's books 'ohne mit durchgehender Nachformung seine eigene Gestaltungsgabe einengen zu müssen'. Such a desire for 'originality' would, I think, be most unusual for Statius. In fact Vergil imitated *Iliad* V on a larger scale than Knauer recognizes; his imitations are distributed over Bks. X and XII. This divided imitation was recognized by Valerius, who imitates Vergil's adaptations from Homer in *Argon.* VI while taking into account the Homeric source. Statius, in his usual manner of

multiple imitation, takes Diomedes' *aristeia* as his main structural model and fleshes out *his* version with both Vergil's and Valerius' adaptations. The great number of structural and verbal agreements with Valerius' Book VI demonstrates that Valerius' influence, or perhaps rather Statius' competitive play with his predecessor, is far stronger than has been acknowledged; see also Introduction XXXV–XLII.

The myth of Amphiaraus' life and death is an ancient one and often referred to since Hom. *Od.* 15.244 ff.; see Ten Kate (63–82).

As in the *Thebaid*, he is renowned as both seer and warrior in e.g. Pind. *Ol.* 6.17, Aesch. *Sept.* 568 f.; his disappearance into a chasm is recounted in e.g. Eur. *Suppl.* 926 ff. (ζῶντ' ... ἐς μυχοὺς χθονὸς / αὐτοῖς τεθρίπποις). See Bömer on Ov. *Met.* 9.406 ff., Ahl (*ANRW* 2867 ff., stressing the ambivalence of the *katabasis*), Vessey (1973: 260 ff.) and introd. note to 705–708.

The following events of his life related in our episode are referred to elsewhere in the *Thebaid*:

699	foreknowledge of his own death, 4.187 ff., 6.381 ff., 8.182 f.
774 f.	Apollo's complaint about his powerlessness against death, 9.652 ff.
787	the prophet's prayer to Apollo to take revenge on Eriphyle, 4.191, 200 ff., 8.104, 120 (Ahl *l.c.* 2863 is incomplete).
789	Apollo's love for his priest (cf. Hom. *Od.* 15.244 f.), 6.384–88, 491 ff.
794 ff.	his *katabasis*, 1.42, 3.546 f., 4.221 ff.
820	his entering the Underworld alive, 8.69 ff.

A neat summary of the episode's content is provided by Apollo's soliloqui in 6.372–88.

690–708 *Apollo grants honour to his priest.*

In this traditional introduction to Amphiaraus' *aristeia* Statius closely imitates Hom. *Il.* 5.1–8 (Athena ~ Diomedes), *Aen.* 10.270–75 (Aeneas) and *Arg.* 5.363–72, 6.602–10 (Juno ~ Jason); see comm. below and Appendix VIII.

690 eminet ante alios: a conventional feature at the introduction of an *aristeia*, e.g. Hom. *Il.* 11.91 f. ἐν δ' Ἀγαμέμνων / πρῶτος ὄρουσ', 11.296 (Hector) αὐτὸς δ' ἐν πρώτοισι, μέγα φρονέων ἐβεβήκει, V.Fl. 5.367

egregio supereminet ore, 6.610, *Th.* 8.659 *eminet Oenides*; cf. *Aen.* 5.151 *effugit ante alios.* In *Th.* 4.221 f. the seer is introduced by the same verb, *procul ipse . . . / eminet.* Here moreover his conspicuousness on the battlefield is explained by Apollo's bestowing *decus* (692) on him, which identifies the phrase as an imitation of *Il.* 5.2 f. ἵν' ἔκδηλος μετὰ πᾶσιν / . . . γένοιτο; cf. V.Fl. 6.609 f. *nec sua Crethiden latuit dea . . . / . . . se super agmina tollit.* Vergil's description of the departure from Pallanteum, *Aen.* 8.587 f. *ipse agmine Pallas / it medio . . . conspectus in armis*, also has its source in these Homeric lines (rather than in *Od.* 3.481–83 as Knauer suggests), as appears from his transformation of the 'autumn star' in *Il.* 5.5. ἀστέρ' ὀπωρινῷ ἐναλίγκιον into the following Pallas ~ Lucifer simile (589–91). Homer's simile, which also underlies V.Fl. 6.606 (imitating Apoll. Rhod. 3.956 ff.), has been transposed by Statius to his lines 709 f., where see note.

690 f. iam formidantibus arva / . . . equis: the horses will certainly have been frightened by the events in lines 585 ff., but Amar-Lemaire are right in explaining their fear here as arising from foreknowledge in their imminent *katabasis*; cf. 6.527 *iam tunc saeva* (sc. *tellus*) *minatur* and 7.790 ff. The only parallel I can provide for foreknowledge of horses is the prophecy spoken by Achilles' horse, Xanthus, in Hom. *Il.* 19.404 ff.

Note the thematic repetition of *arva* in 746 and 823.

691 f. multo pulvere vertit / campum indignantem: not 'respectu futurae diruptionis' (Barth), but because it is being turned up by the chariot. 'Verto', a technical term for 'ploughing', only here to describe the effect of the speeding chariot; for the metaphor cf. 762 (*sulcus*). 'Indignari' with inanimate subject first occurs in Lucr. 6.197 (*venti*), imitated in *Aen.* 1.55; it is applied to the sea and rivers in Verg. *G.* 2.162, *Aen.* 8.728, Ov. *Met.* 11.491, V.Fl. 1.9, 202, *Th.* 5.579, 7.318; in Statius further of a bull's horns (*Th.* 1.720), of a storm (*Th.* 12.652, *Silv.* 3.2.71).

692 f. famulo decus addit inane: *decus* does not refer to the shedding of lustre on his arms, which is mentioned, in imitation of Homer's ἀκάματον πῦρ (*Il.* 5.4), as yet another (*etiam*) gift in 694 f., but = 'glory, honour', in imitation of the purpose of Athena's gift to Diomedes in *Il.* 5.2 f. ἵν' . . . / . . . κλέος ἐσθλὸν ἄροιτο; cf. *famam* in 772. The phrase is echoed at *Th.* 9.663 (Diana granting honour to Parthenopaeus) *sed decus extremum certe*, see Dewar, and *ibid.* 726 f. *ne tamen extremo frustra morientis honori / adfuerit* (sc. Diana); cf. also 8.759.

Decus addit recalls Venus' enhancement of Aeneas' 'physical beauty' in *Aen.* 1.592 *quale manus addunt ebori decus* (cf. *Od.* 6.230 ff.). Garrod's 'adicit omne' for *addit inane* is uncalled for (so Klotz, Hill), as *inane* gives excellent sense; it suggests the commonplace of the *consolatio* 'this and this were of no help', anticipates Amphiaraus' inevitable death and thus accounts for *maestus* in the next line. The phrase is an obvious radical departure from Homer; Feeney (1991) 372 f. For the combination, with different sense, cf. Hor. *Ep.* 5.7 *hoc inane purpurae decus*; contrast *Th.* 8.759 *decus immortale.* 'Famulus', of a god's attendant, first occurs in Cic. *Leg.* 2.22; cf. 771.

693 maestus . . . Apollo: his love of Amphiaraus is known from Hom. *Od.* 15.244f. His sadness in foreseeing Amphiaraus' death is also mentioned in *Th.* 6.384 *dixit* (sc. Apollo), *et os fletu paene inviolabile tinctus*, and is again emphasized at his tearful departure in line 789; cf. further 9.646. The motif is inspired by V.Fl. 6.622 . . . *pater maesto contristat sidera vultu* (imitated in 7.46), in the introduction to Colaxes' *aristeia.*

extremos obitus inlustrat: for the rare use of the poetical plural *obitus* ('death') of a single person, Austin on *Aen.* 4.694 adduces Prop. 3.4.12, V.Fl. 1.769, *Th.* 2.118. The combination *extremos obitus* occurs only here, but cf. *Aen.* 2.447 *extrema iam in morte* = 11.846 (reminiscent of Catul. 76.18) and *Th.* 3.70; for *obitus* = 'mors' see Mulder on 2.118. Jupiter has similar intentions with Colaxes in V.Fl. 6.629 f. *supremos misero . . . honores / congerit.* The choice of *inlustrat* is well suited to its subject; see also the notes on *incendit* 694 f., *diesque laetior* 700 f. and *salutato . . . Phoebo* 708.

694 f. clipeum galeamque incendit honoro / sidere: a close imitation of Hom. *Il.* 5.4 f. δαῖέ οἱ ἐκ κόρυθός τε καὶ ἀσπίδος ἀκάματον πῦρ, of Athena's shedding of lustre on Diomedes. Homer's subsequent comparison of this 'fire' to that of the Dog-star (lines 5–6) has for the greater part been deferred by Statius to lines 709–10, where Amphiaraus is himself compared with that baleful star. Metaphorical *incendit* (see Williams on *Th.* 10.60) translates Homer's δαῖε in lines 4 and 7. Vergil also imitated Homer's lines in *Aen.* 10.270 f. *cristisque a vertice flamma / funditur et vastos umbo vomit aureus ignis*, together with the subsequent comparison of the preternatural glow on Aeneas' helmet and shield to the Dog-star in lines 273 f. Vergil's version, making the association with destructiveness (not present in *Il.* 5.5 f., unlike *Il.* 22.26–31) more explicit, has contributed to Statius' – deferred – simile in 709 f. (see note). Blazing armour as a manifestation of divine

favour or manufacture is also mentioned in *Aen.* 8.620 *galeam flammasque vomentem* (*Aen.* 7.785 f. and 9.733 are different), Sil. 7.592 f. *altae / scintillant cristae* (see on 700 f.).

Statius' *sidere* (not a neologism [Lehanneur]; see Maurach 82) alludes to Valerius' succinct imitation of his predecessors in *Arg.* 6.606 *iubae . . . sidus*, where Jason's helmet is subsequently likened to the Dog-star (*acer ut autumno canis*, 607). In imitation of Valerius, Statius transposed ἀστέρ' in Homer's simile to the splendour of the seer's arms. Note that *sideris* in 710 is applied to the Dog-star; the repetition frames the introduction to the *aristeia*.

Together with *inlustrat* in 693, the phrase *incendit sidere* is most appropriate to its subject Apollo = Sol; for *sidus* applied to (the rays of) the sun cf. Ov. *Met.* 1.424, Sen. *Her.O.* 1287, *Th.* 1.159 *terras obliquo sidere tangit* (sc. Sol). The same conceit of Apollo the god making use of his resources as the sun is used in 700 f. *diesque / laetior* (see note), see also 821 n.; for this device of 'disjunctiveness' see Index III.

TLL 2952,15 ff. takes *honorus* here as 'honestus, decorus'; but 'honorificus' (*ibid.* 4 ff.) better suits Apollo's apparent intentions. The adjective does not occur before Valerius and is popular since then: *Arg.* 2.199 *tonitru pater auget honoro*, 4.342, *Th.* 2.629 (*fama*), 4.230 (*mortis*), 5.40, 6.30 (*vittarum nexu*), *Silv.* 1.4.96 f.

695–97 Juhnke's assumption (121, n. 293) that the invulnerability conferred on Amphiaraus is an inversion of Diomedes' injury in Hom. *Il.* 5.95–113 is plausible, given that lines 1–240 of D.'s *aristeia* provided Statius with the structure of his narrative in 690–738; see introd. note to 690–823, Introduction xxxiii–xxxiv.

695 Gradive: see on 20.

695 ff. dedisti, / ne qua manus vatem, ne quid mortalia bello / laedere tela queant: in accordance with Amphiaraus' own words in 3.623 f. *alio mihi debita fato / summa dies, vetitumque dari mortalibus armis.* In Pind. *Nem.* 9.24 ff. it is Zeus who opens the earth in order to hide Amphiaraus before he can be hit.

Note the only apparent symmetry in *ne qua . . . ne quid.* 'Mortalis' = 'of human construction' occurs first in *Aen.* 12.740 (*mucro*); cf. also *Th.* 3.624 (above), 11.22 (*ferrum*). 'Queo', twice in Vergil, 3 times in Lucan, 7 times in Valerius, 10 times in Silius, is popular with Statius: 16 times in the *Thebaid*, 6 times in the *Silvae*, of which 21 times in a subjunctive form; in this book also 452 and 652.

bello laedere: also Liv. 6.33.4; i.e. to prevent him from being violated (*sanctum*, below). The constr. 'dare, ne' is rare; according to TLL s.v. 1690,57 ff. Ov. *Met.* 12.202 is the only earlier occurrence.

697 f. sanctum et venerabile Diti / funus eat: it is impossible to decide whether *funus* refers to the 'funeral procession' or to the 'dead body' of Amphiaraus. The first interpretation could well be paralleled with Ov. *Tr.* 5.1.13 f. *sic ego . . . / efficio tacitum ne mihi funus eat*, *Silv.* 5.3.70 f. *externis etiam miserabile visu funus eat.* The second, introduced into poetry by Catul. 64.83, would be quite normal for Statius (e.g. 1.37, 10.741; cf. 'mors' in 7.768, 9.29), but would not fit well with what will actually happen. Probably the noun was chosen precisely for its ambiguous potential. Amphiaraus' descent, alive, could be called a funeral procession; cf. *Th.* 8.3 *armato turbavit funere manes.* Mozley is aware of the ambiguity: '. . . that he should go to Dis sacred and venerable in death'; Imhof and Bindewald ('dem Dis zum würdigen Opfer / war er geweiht') miss the point.

The phrase *sanctum et venerabile* also occurs in Ov. *Tr.* 1.8.15 (*amicitiae . . . nomen*) and, in reverse order, in Sen. *Ep.* 14.11 (*philosophiae nomen*). 'Venerabilis' is construed with a dative in V.Max. 2.10.7, *Aen.* 12.767 *nautis olim venerabile lignum*, Germanicus 102, Luc. 9.202 f.; *Diti* could therefore well be taken with these adjectives. A dative of direction is, however, to be preferred, on the analogy of similar phrases consisting of a verb of motion with a dative (often concerned with the Underworld and death) suggesting a personal recipient (Austin on *Aen.* 2.398 *multos Danaum demittimus Orco*); cf. *Aen.* 2.85 (*neci*), 6.126 (*descensus Averno*), 10.319 (*leto*), *Th.* 4.291 (*nigro Styga mittere . . . Diti*); further Hom. *Il.* 1.3 ψυχὰς Ἄϊδι προΐαψεν. The development of these phrases is studied by Waszink (1966: 249 ff.); further examples of the dative of direction with 'ire' are provided by TLL s.v. 640,21–30.

'Venerabilis' first occurs in Liv. 1.7.8, *Aen.* 6.408.

698 talis medios aufertur in hostis: in imitation of Hom. *Il.* 5.8 ὦρσε δέ μιν κατὰ μέσσον, ὅθι πλεῖστοι κλονέοντο. *Talis*, 'in such wise' (Mozley), refers to the effect of Apollo's gifts above. For *aufertur* cf. *Aen.* 11.713 *conversisque fugax aufertur habenis*, Sil. 10.72 *mediosque aufertur in hostes*, 15.752 *medios ablatus in hostes* (TLL s.v. 1337,80 ff.).

This line and 700 bring to mind Decius' glorious death in Liv. 8.9.9 (see on 700).

699 certus et ipse necis: i.e. just like his horses in 690 and

Phoebus in 693. Amphiaraus' foreknowledge of the future and of his own death (cf. Achilles in Hom. *Il.* 19.421) is an important element in the narrative: in *Th.* 3.516 ff. he prophesies the deaths of the leaders, including his own; in 3.629 ff. he makes a stand against the war, *fatis superisque obstantibus arma,* but yields in 646 ff.; see further Apollo's sad soliloquy in 6.383 *scis miser, et nostrae pridem cecinere volucres,* the augur's address to Phoebus in 7.779 ff., 8.182 ff.

This is the first occurrence of *certus* with genitive meaning 'assured, certain'; cf. *Th.* 10.670, Sil. 16.440, Tac. *Ann.* 12.3, *Aen.* 4.554 *certus eundi* is, of course, different.

699 f. vires fiducia leti / suggerit: for 'suggero' with abstract subject cf. Curt. 10.5.8, Sen. *Dial.* 11.11.5; with *vires* as object the verb further occurs in Sen. *NQ* 3.7.2 , *Th.* 8.373 *alias nova suggere vires / Calliope.* The condensed phrase *fiducia* leti is borrowed from Luc. 4.538 *tanta est fiducia mortis,* also imitated by Sil. 10.218 *animos iam sola dabat fiducia mortis.* Vessey (1973:260) correctly paraphrases 'from his awareness of death he draws strength for the fray'. Apart from the passages mentioned above, the paradoxical theme of 'courage from the awareness of death' also occurs in *Th.* 12.760 *audax morte futura* and Sil. 5.212 *velut erepto metuendi libera* (sc. *iuventus*) *caelo.* Lucan's phrase probably originates from less intricate expressions like *Aen.* 2.162 *coepti fiducia belli,* Ov. *Pont.* 4.1.27 *fiducia futuri;* cf. also *Th.* 2.264.

The topos 'ira, etc., auget vires' is a favourite with Ovid: Bömer on *Met.* 12.369 *mentis quoque viribus* adduces *Met.* 8.143 *faciente cupidine vires,* 12.373 *ipse dolor vires animo dabat,* 12.383.

700–702 Statius does not make clear whether Amphiaraus' increased height and enhanced intellectual powers are due to Apollo's influence or to his own *fiducia leti.* The distinction may be deliberately blurred by the ellipse of a particularizing verb. The lines may ultimately be inspired by Hom. *Il.* 5.125 and the removal of the 'mist' from Diomedes' eyes in 127–8, as Junhke (121, n. 293) suggests.

The second element of the tricolon, *diesque laetior,* is odd in this description of Amphiaraus' supernatural capacities; see on 700 f.

700 inde: expresses cause rather than time.

viro: a clear example of avoiding the inflected cases of *is* (OLD s.v. 6); cf. *Aen.* 2.280, 6.890. But its use here may emphasize the contrast with the superhuman qualities to be described.

maioraque membra: besides ghosts, usually superhuman in stature (e.g. *Aen.* 2.772 *umbra Creusa / . . . nota maior imago,* Ov. *F.* 2.503), men

are sometimes caused to grow by a god to enhance their physical beauty: e.g. Hom. *Od.* 6.230 (Athena), 8.20 (id.) καί μιν μακρότερον καὶ πάσσονα θῆκεν ἰδέσθαι), 18.195, 23.157. In V.Fl. 2.225 f., Venus makes the Lemnian wives appear huge in order to terrify their husbands, *adeo ingentes inimica videri / diva dabat, notaque sonat vox coniuge maior*; cf. also Sil. 7.591 f. *maiorem surgere in arma / maioremque dedit cerni Tirynthius* (see note on 694 f.), Tac. *Hist.* 5.13. In *Th.* 5.40 f., however, it is not by divine assistance that Hypsipyle appears to her audience to become larger, but on account of her demonstrated fortitude only, *maiorque et honora videri / parque operi tanto.* Here Amphiaraus' larger stature could in itself well be attributed to the impression made by his furious and total disregard of death, in consequence of his *fiducia leti.* But literary tradition, which provides prophets with (actual) supernatural height when possessed by Apollo, strongly suggests the god's influence here too; cf. *Aen.* 6.49 (of the Sibyl) *maiorque videri*, imitated by Ov. *F.* 6.537 f. (of the prophetess Carmentis) . . . *tanto, quam modo, maior erat* and Sen. *Ag.* 716 (of Cassandra) *nunc levat in auras altior solito caput.* Apart from these passages, Statius may have in mind (as in 698 and 709 f.) the description of Decius' *devotio* in Liv. 8.9.9 *se in medios hostes inmisit . . . aliquanto augustior humano visu*, where also the distinction between divine assistance and the impression made by furious behaviour has been blurred.

700 f. diesque / laetior: *laetior* ω and edd., *latior* P. Shackleton Bailey (1983: 56) rejects both the interpretation 'gladder seemed day' (Nisard, Poynton), because Statius in his opinion is not concerned here with Amphiaraus' state of mind, and 'the sky <grows> more favourable' (Mozley, who takes *dies* = 'caelum'), because this would be odd on the very day of his death. For these reasons he prefers *latior*, 'the heavens expanded, i.e. Amphiaraus could see more of them', but is inclined to replace *diesque* with 'aciesque', i.e. 'his vision widened'. Whereas *acies* would certainly ease the difficulties of the phrase, these objections are, I think, unjustified. If Amphiaraus' physical height (*maioraque membra*) and intellectual capacity (*experientia*) are enhanced owing to his *fiducia leti*, the phrase might be taken to refer to his subjective appraisal of his last, glorious hours. More probably, I think, it is Apollo who makes his (sun)light shine brighter on the glorious deeds of his beloved priest; for *dies* = 'solis splendor, interdum sol ipse' (TLL s.v. 1027,56 ff.) cf. *Th.* 1.201, 2.21, 12.693, *Silv.* 2.7.14, *Ach.* 1.248. The latter interpretation may find support in the omen to Caesar in Petr. 122, 181 f. *ipse nitor Phoebi vulgato laetior orbe / crevit et aurato praecinxit*

fulgure vultus. To be sure, Caesar's omen is a happy one (also Claud. VI *Cons. Hon.* 537–42), but brighter sunlight would suit Apollo's desire to glorify his priest's last moments. Along this line of interpretation, *dies* together with *inlustrat* (693) and *incendit* (694) is yet another instance of the favourite Silver Latin device of 'disjunctiveness' (Fitch on Sen. *Her. F.* 683); cf. Sen. *Thy.* 793 *cur, Phoebe, tuos rapis aspectus?* For similar puns on sun / Phoebus see Hardie's instructive note (1986) 356, n.64 and comm. on 821.

701 numquam tanta experientia caeli: for *numquam* modifying an attribute cf. Luc. 6.373, 10.207 *numquam turbidus aer*, *Th.* 4.662 *numquam sobrius Ardor*, 7.314, 9.770, *Silv.* 3.5.17 f. *sordida numquam / gaudia*, Sil. 3.233 f., 11.170 f., 13.432. The best commentary on the phrase, and on the episode as a whole, is Cic. *Div.* 1.63 *appropinquante morte multo est divinior* (sc. *animus*) . . . *tumque vel maxime laudi student* . . .

Experientia, only here with *caeli*, seems exceptional in the sense required here (= *peritia*, 'acquaintance with', TLL s.v. 1652,39 ff.), other examples with gen. obj. being different in sense, Cic. *Rab. Post.* 43, Ov. *Met.* 1.225 (*veri*, i.e. to test the truth), 7. 737 (*fide*), *Th.* 6.775 (*dextrae*); see note on 707 f.

si vacet: cf. the impersonal use in *Aen.* 1.373.

702 avertit morti contermina Virtus: asynd. advers. For personified *Virtus*, in St. often conceived in martial terms, see on 51, but one may doubt whether a personification is intended here. 'Conterminus' first occurs in Ov. *Met.* 1.774 *domus est terrae -a nostrae*; cf. further Luc. 9.300, *Th.* 1.355, Sil. 17.318. The figurative use 'neighbour' is found only here. Vessey (1973: 260) takes the phrase to mean 'averts her face from the scene' out of grief for A.'s impending death, but this does not suit the context. TLL s.v. *averto* 1322.50 'scil. mortem' is wrong. Barth's *avertit* = 'non sinit' is correct; 'Valour' averts A.'s attention from augury in order to have him obtain glory in his last hours. *Morti contermina* specifies Valour as stemming from his awareness of impending death (*fiducia leti*, 699).

703 ardet inexpleto saevi Mavortis amore: varying Allecto's phrase in *Aen.* 7.550 *accendamque animos insani Martis amore*; cf. V.Fl. 6.605 *ardescit.* For 'saevus' qualifying Mars cf. *Aen.* 7.608, 11.153, *Th.* 8.732. 'Inexpletus' = 'insatiable', in Vergil only *Aen.* 8.559 (*-us lacrimans*), further occurs in Ov. *Met.* 3.439 (*lumine*); cf. *Th.* 2.518, 4.474 (*Mortis*), 8.666 (*caedibus*), *Silv.* 3.3.8 (*questu*). The following other negative

participial adjectives (see LHS 392) in Statius were used (or coined) by Vergil: 'inaccessus' (*Ach.* 1.599, *Silv.* 5.5.6), 'immotus' (*Th.* 1.327, 7.197), 'indeprensus' (*Th.* 6.565), 'inexhaustus' (*Th.* 4.156, 10.267), 'invictus' (e.g. *Th.* 3.62). Ovid coined 'inrequietus' (*Silv.* 5.1.188). To these Statius added 'inabruptus' (*Silv.* 5.1.44), 'inaspectus' (*Th.* 1.50, 4.428), 'inexplicitus' (*Th.* 2.511), 'insatiatus' (*Th.* 6.305), 'insiccatus' (*Th.* 3.364, 8.246); see Heuvel on 1.50, Schamberger (1907) 289 ff.

704 fruitur dextra: 'revels in his might' (Mozley); the combination occurs only here.

anima flagrante superbit: for 'superbio' with abl. = 'to show pride on account of' cf. Prop. 4.1.63, Ov. *Medic.* 34 *forma multa -it avis, Silv.* 1.1.19 f. (*sonipes*) *magnoque -it / pondere.* The verb, not in Vergil, Lucan, Valerius or Silius, occurs 7 times in Statius. The combination *anima flagrante* occurs only here; the verb is applied to 'animus' in Luc. 7.383, Juv. 1.152, Tac. *Hist.* 1.24, *Ag.* 4.4 Here *anima* = 'soul, spirit' is chosen as opposed to physical strength (*dextra*), possibly referring to Diomedes' μένος καὶ θάρσος (*Il.* 5.2). In Statius the participle is further applied to *triumpho* (*Th.* 4.388) and *vultu* (10.605). Barth's V.S. states that 'flagrare' is associated with the god's influence, for which cf. *Aen.* 1.710 (Cupid), *Th.* 3.317 (Mars); at the same time the verb contributes to the thematic consistency of the passage, 694 *incendit,* 703 *ardet,* repeated in 740, and the scorching heat in 709 f.

Note the chiastic word order bringing to a close the descriptive section 690–704.

705–708 The poet's comment on the radical change in the priest's attitude has been interpreted in various ways. Schetter assumes that Amphiaraus is regarded as yet another victim of the *furor* of war (1960: 9); Rieks disagrees and regards the double aspect of Amphiaraus as both priest and warrior as positively evaluated by Statius, 'eine höchste Steigerung des Menschen A. durch die Kraft der Gottheit' (1967: 209). Vessey too (1973: 260 ff.) considers the priest's *furor,* which submerges his normally beneficient character, a necessary proof of his greatness, 'Apollo has vindicated both his sanctity as a priest and his completeness as a hero of epic'; see also Ahl's ample discussion (1986: 2858 ff.). I tend to agree with Neri (1986: 2020): 'Commentando dolorosamente il furor che ne deforma la personalità di vate . . .'. The poet's voice sadly comments upon the priest's heroic behaviour in a lamentable, but predestined series of events, the *nefas* of the Theban war. The problem of the poet's 'further voices' is as complex as in

the Iliadic part of the *Aeneid* and requires a closer examination.

'Complete change' is an important theme in this book; see Index III.

705 f. hicne hominum casus lenire et demere Fatis / iura frequens? in the light of the Stoic concept of the immutable laws of fate in the *Thebaid* (e.g. 3.646 *quid fixos arceo casus?*, 7.197 f., 774 f.), this is at first sight a surprising phrase. Since divination cannot alter the fixed events, as Amphiaraus experienced in *Th.* 3.421 ff. and 646, Statius here can only mean that foreknowledge of the future can give comfort to mankind. For discussions of Statius' views on divination see Vessey (1973:156 f.) 'an aspect of mankind's pitiable depravity, because it is put to evil use', and – more subtly – Neri (1986: 2006–26). In *Th.* 3.551–65 the poet condemns 'venturi aeger amor' (552 f.), *hinc pallor et irae, / hinc scelus insidiaeque et nulla modestia voti* (564 f.). This passage is comparable with Cato's speech in Luc. 9.573–84: a true Sage has no need of oracles. But if fate is accepted, divination may comfort mankind, which is the point here; cf. *Th.* 10.590 f. *quodque unum rebus solamen in artis, / nosse futura rogant.* This interpretation can be paralleled with Pompey's request to the Thessalian witch in Luc. 6.596 ff. *mens dubiis perculsa pavet rursusque parata est / certos ferre metus . . . hoc casibus eripe iuris, / ne subiti caecique ruant*, and the witch's response in 615 f. *sed si praenoscere casus / contentus . . .* after having explained that the *causarum series* cannot be altered. As in Lucan's *hoc casibus eripe iuris*, the phrase *demere Fatis iura* here does not mean 'made the Fates powerless' (Mozley), but 'to take away, detract from' the absolute power of the Fates; foreknowledge of the future robs Fate of its deterrent qualities and enables man to *certos ferre metus. Lenire casus hominum*, then, does not refer to a possible influence upon misfortunes, but to the consolation of men by making known to them the inevitable future. For *casus hominum* cf. *Ciris* 454 (Scylla) *iam tandem casus hominum, iam respice, Minos.* Lyne's interpretation of *casus* as 'misfortunes' there is corroborated by our phrase; also Sil. 8.76 f. *casus . . . lenivit honos.*

For *iura* = 'authority' cf. Prop. 3.11.1; the only other occurrence with 'demere' is Liv. 26.12.8 *indignitate sua vim ac ius magistratui quem gerebat dempsisset.* The construction of *frequens* with infinitive ('viel beschäftigt' K.-St. I, 686, 'assiduus' TLL s.v.) occurs only here.

706 f. quantum subito diversus ab illo, / qui: Juhnke compares Diomedes' heightened fighting-spirit in Hom. *Il.* 5.135 f. καὶ πρίν περ θυμῷ μεμαὼς . . . μάχεσθαι. / δὴ τότε μιν τρὶς τόσσον ἕλεν μένος, remarking

'Statius läßt die Steigerung zum Gegensatz werden'. The motif of 'complete change' may have been triggered by Homer, but the wording has its source in Aeneas' comment in *Aen.* 2.274 ff. (of Hector's ghost) *ei mihi, qualis erat, quantum mutatus ab illo / Hectore qui* . . ., a passage which set a fashion for later poets; cf. Ov. *Met.* 6.273 ff. *heu! quantum haec Niobe Niobe distabat ab illa, / qua* . . . and V.Fl. 4.398 (of Io's second metamorphosis) *qualis et a prima quantum mutata iuvenca*! (Austin on *Aen. l.c.*). In the passages mentioned the change is very much for the worse, but it is less obvious to what extent Statius here means to imply a positive contrast between Amphiaraus' former life as a seer and his murderous actions, stimulated by Apollo, as a warrior; see introd. note to 705–708.

707 f. qui tripodas laurusque sequi, qui doctus in omni / nube salutato volucrem cognoscere Phoebo! cf. 6.378 f. *tripodum comes et pius artis alumnus / aetheriae.* Enumeration of the priest's qualities as prophet and augur is obviously inspired by Aeneas' address to Helenus in *Aen.* 3.359 ff. *qui numina Phoebi, / qui tripodas Clarii et laurus, qui sidera sentis / et volucrum linguas et praepetis omina pennae.* Astrology, left out here, was referred to by Statius in 701 (*experientia caeli*); Vergil's distinction between the two types of divination from birds (cry or flight) has been blurred.

Statius' *tripodas laurusque* may perhaps support the reading of the *recc.* (printed above) in Vergil against the 'awkward' (Williams ad loc.) asyndeton of the *codd.*, and is an argument against Mackail's *tripoda ac*; the parallel seems to be hitherto unnoticed.

The precise meaning of *tripodas laurusque sequi* (sc. *doctus*) is difficult to grasp. The regular sense of 'sequi' in similar contexts, 'follow the lead/guidance of' (cf. *Aen.* 2.701, 3.114, 188, *Th.* 3.512), is not to be excluded, but Barth is probably right to take 'sequi' = 'assequi'; cf. OLD s.v. 'assequor' 6 'grasp with the mind, understand', e.g. Cic. *ND* 3.38; the phrase *sequi* (*doctus*) thus represents Vergil's *sentis.*

Vergil's *Clarii et laurus* (above) is interpreted by Forbiger as the 'lucus' in Claros (cf. Tac. *Ann.* 2.54), by Williams as referring to the laurel crowning the priestesses' hair. The latter is the more likely interpretation both here and in *Th.* 8.276 f., where a successor is being sought: *quis tripodas successor agat, quo provida laurus / transeat atque orbum vittae decus.* A further reference to the custom of eating the laurel to obtain inspiration cannot be excluded; cf. K.F. Smith on Tib. 2.5.63, M.P. Bing (*Callimachus' hymn to Delos*, Univ. of Michigan 1981) on Call. *Del.* 94

ἀπὸ δάφνης, Bailey on Lucr. 1.739 (= 5.112) *Pythia quae tripodi a Phoebi lauroque profatur.* For accus. plur. *-us/-os* see K.F. Smith *l.c.*

Whereas *volucrem cognoscere* summarizes Aeneas' reference to divination from birds (above), Statius' addition *in omni nube* is rather obscure. Mozley's 'in every cloud' is not convincing, nor is Imhof's 'jegliches Vogels / Flug in den Wolken' or Traglia-Aricò's 'in more alle nube'. The collective sg. is used for the sky or air (OLD s.v. 1b) in V.Fl. 6.209 f. *risit ab alta / nube pater*, *Th.* 3.510 *dirae strident in nube volucres*; cf. also Luc. 1.588 *monitus errantis in aere pinnae.* With *omni* the phrase probably means 'every possible part of the sky', thus referring to the augural fields of observation; however, I know of no other distinctions than left and right, high and low in Roman augury (see Skutsch 1985: 235 f.; Pease on Cic. *Div.* 1.12). Perhaps Statius thinks of the (sixteen) segments of the sky from which thunder was thought to appear; see Fitch on Sen. *Her.F.* 1202 *parte ab omni.*

For *doctus* with reference to divinatory skill cf. Luc. 1.601 *et doctus volucres augur servare sinistras*, 1.587 (*edoctus*), *Th.* 1.705 f. (of Apollo); Hus (1965: 247 f.). For 'cognoscere' of divination cf. Verg. *G.* 1.394, 4.253.

salutato Phoebo: Apollo is sometimes connected with the augural art and technique; cf. Hor. *Saec.* 61 *augur Phoebus*, Snijder on *Th.* 3.516. 'Salutare' may therefore be used as a term of religious observation (OLD s.v. 1b); cf. *Th.* 3.470 (introducing Amphiaraus' invocation of Jupiter as presiding over the auspices) *solitum prece numen amicat.* But I think St. again (see on 694 f., 700 f.) exploits the 'disjunctiveness' of Apollo as both god and sun. Augurs go out to take the auspices after midnight (see Skutsch 1985: 232); in Ennius' celebrated 'augurium' the birds appear at sunrise, *simul aureus exoritur sol* (*Ann.* 87 Sk.); cf. Ov. *Fast.* 4.816 *mane.* Thus *salutato* refers to the priest's invocation of the god at the time set for augury, i.e. sunrise. The same conceit is, I think, applied in *Th.* 4.815 *salutatus cum Leucada pandit Apollo*, where the rising sun is said to bring into view the temple of Apollo at Actium. For 'salutare' in connection with dawn cf. also Lutat. *poet.* 2.1 *exorientem Auroram forte salutans.* A reference to the techn. term 'salutatio' is not to be excluded.

709–22 *Amphiaraus slaying a host of enemies is likened to the destructive force of the Dog-star; the simile is followed by a series of ten individual killings (711–22).*

Statius' models for the Sirius-simile (709 f.) are *Il.* 5.4 f., *Aen.* 10.272–75, *Arg.* 6.606–08. Alcathous' death (718–22) owes to *Aen.* 12.518–20, Ov. *Met.* 3.586–92, Sen. *Her.F.* 154–59; see introd. notes.

709 ff. innumeram ferro plebem, . . . / . . . immolat umbris / ipse suis: the phrase *immolat umbris* is borrowed from *Aen.* 10.519 (Aeneas taking eight young men alive) *inferias quos immolet umbris*, sc. to Pallas' ghost, where also the plur. is used of a single person's shade; cf. *Aen.* 11.81 ff. and similar acts of striking brutality in *Il.* 21.27 ff. (Vergil's source), 23.75 ff., Luc. 3.405 with Hunink's note, Sil. 4.232. 'Innumerus', twice in Vergil, is – characteristically – found 28 times in the *Thebaid*; a comparison with *Aen.* 9.343 *multam . . . sine nomine plebem* illustrates Statius' hyperbolic style.

The conceit here of Amphiaraus making a sacrifice to his own ghost before his 'death' is – *pace* Bömer – inspired by Ov. *Met* 9.406 f. (also of Amphiaraus) *subductaque suos manes tellure videbit / vivus adhuc vates.* Cf. further Ov. *Tr.* 5.14.12 *nil feret ad manes divitis umbra suos* (codd.; *sui* is wrongly preferred by Luck). Statius uses the same device in Amphiaraus' address to Archemorus, *Th.* 5.742 f. *det pulchra suis libamina virtus / manibus*, where *suis* is, however, explained by Bömer on *Met.* 9.406 as 'i.e. virtutis'; cf. further *Th.* 8.116 f. (Amph. speaking) *nec deprecor umbram / accipere*, 11.70 f. *Capaneus . . . Stygiis fovet amnibus umbram.* Silius applies this conceit to the Roman soldiery at Trasimene, 5.213 *manibus ipsa suis praesumpta piacula mittit*; for a further correspondence between these two passages see on 699 f.

709 f. ceu letifer annus / aut iubar adversi grave sideris: the first part of this simile is borrowed from Aeneas' description (not a simile) of the plague in Crete in *Aen.* 3.138 ff. *miserandaque venit / arboribusque satisque lues et letifer annus / . . . tum sterilis exurere Sirius agros*; the second part may be a periphrasis of Vergil's *Sirius* there, but more probably elaborates on Vergil's *Sirius ardor* in *Aen.* 10.273 ff. (below). For *annus* = 'season' cf. *Aen.* 6.311, Hor. *Epod.* 2.29, *Carm.* 3.23.8 (contrast *Th.* 1.635 *in totum regnaret Sirius annum*); cf. further Juv. 4.56 f. *letifer autumnus* (after V.Fl. 6.607, below). *Letifer* is first found (*pace* Williams on *Aen.* 3.139) in Catul. 64.394 *in letifero certamine*; cf. also *Aen.* 10.169 (*arcus*), *Th.* 1.707 (below).

The comparison of a warrior to the pestilential influence of the Dog-star is Homeric; in *Il.* 11.62 Hector is likened to the οὔλιος ἀστήρ, and this simile is echoed in *Il.* 22.26 ff., where it is applied to Achilles' blazing armour. The latter application is the more usual. In *Il.* 5.4 f.,

Statius' primary model, the ἀκάματον πῦρ lent by Athena to Diomedes' armour is described as ἀστέρ' ὀπωρινῷ ἐναλίγκιον. Homer's simile was transformed by Vergil into the Pallas-Lucifer simile in *Aen.* 8.587 f. (see note on 690), but was more closely imitated in *Aen.* 10.272 ff. (Aeneas) *non secus ac liquida si quando nocte cometae / . . . rubent, aut Sirius ardor / ille sitim morbosque ferens mortalibus aegris / nascitur . . .* ; the latter part, which adds the notion of 'destruction' to that of 'brightness', is remembered from *Il.* 22.31 φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν. Cf. Liv. 8.9.12 (the enemy's fear of Decius) *haud secus quam pestifero sidere icti pavebant* (see also on 700). Vergil's simile 10.272 ff. is imitated by V.Fl. 5.368–72, 6.607 f. (see note on 694 f.), illustrating Jason's blazing crest, *acer ut autumni canis iratoque vocati / ab Iove fatales ad regna iniusta cometae*, where *autumni* translates Homer's ὀπωρινῷ (*Il.* 5.4); Valerius' simile is further inspired by Apoll. Rhod. *Arg.* 3.957 ff.; see Fuà (1988: 46), my article (1991: 66 f.). cf. also Sil. 1.464–64.

Statius imitated Hom. *Il.* 5.1–4 in 692–95 (see comm. on 694 f.), while postponing the Dog- star simile in lines 5 f. to here, thus framing his introduction to Amphiaraus' *aristeia* (lines 690–711) with Homer's lines on Diomedes. The connection between the two parts of this divided Homeric imitation is emphasized by the repetition *sideris* (710) from *sidere* in 695, which explains its unusual sense there. The latter part of Vergil's simile *Aen.* 10.272 ff., *et laevo contristat lumine caelum* (275; cf. *Arg.* 5.370 f.), is imitated in *Th.* 7.46, where see note; his *cometae* were accommodated in *Th.* 1.708.

710 iubar adversi grave sideris: the identification of the phrase as referring to the 'Sirius ardor' is eased by recognition of the Homeric and Vergilian model passages (above); cf. also Verg. *G.* 1.218 *adverso* (M.) *cedens Canis occidit astro* with Mynor's note. Unlike *Th.* 7.45 *adversum Phoebi iubar*, where *adversum* = 'shining full on', *adversi* here probably carries also the notion 'harmful, detrimental' (OLD 9e); cf. Vergil's *laevo . . . lumine* (*Aen.* 10.275), *Cat.* 9.47 *adverso . . . sidere*, *Th.* 1.634 f. and Valerius' *acer canis* (above). For *grave* = 'oppressive' cf. Prop. 4.1.84 *grave Saturni sidus in omne caput.*

711–22 From the 'innumera plebs' (709) ten victims are specified by their name and manner of death. The group is subdivided into four groups of two, two, five and one, distinguished by the weapons with which they are killed; Statius perhaps imitates the four pairs killed by Diomedes in *Il.* 5.144–65.

Whereas the first seven victims receive no or only scanty (Phyleus)

distinguishing characteristics, the last three are increasingly provided with biographical details, leading up to the melancholy and detailed evocation of Alcathous' past (718–22). The distribution of descriptive details may be shown by the following table:

weapon	*biography*	*name*	*circumstances of death*
iaculo		Phlegyan	
	superbum	Phylea	
curru		Clonin	hunc stantem
		Chremetaon	hunc . . . sectum
cuspide		Chromin	
		Iphinoumque	
		Sagenque	
	intonsumque	Gyan	
	sacrumque Phoebo	Lycorea	invitus . . . excussis cristis
saxo	cui . . . ponti	Alcathoum	

For similar studied arrangements see introd. notes to 632–87, 640–43, 755–59. Note the ellipse of verbs of 'killing', with the exception of *metit* (713).

The names in this catalogue of victims ('Todeskette', see Dewar on *Th.* 9.127 f.) are all epic with the exception of Chremetaon and Lycoreus who do not seem to appear elsewhere.

711 f. iaculo Phlegyan iaculoque superbum / Phylea: the first pair of victims is closely linked by assonance in their names and by the repetition of the weapon with which they are killed. The epithet *superbum*, not adding any specific information, serves to create the crescendo-structure that dominates the section as a whole. Both names are epic. Phlegyas occurs in *Aen.* 6.618 (father of Ixion), V.Fl. 2.193, 3.125; in the *Thebaid* the name refers to four different persons. Phyleus occurs in Hom. *Il.* 2.628, 15.530, 23.637 (conquered by Nestor in a contest: δουρὶ δ' ὑπειρέβαλον), Ov. *Met.* 8.308, *Th.* 12.745.

712 falcato Clonin et Chremetaona curru: the scythed chariot, also in *Th.* 10.544, not in Homer or Vergil, is mentioned in Latin literature in Lucr. 3.642 ff. (*falciferos . . . currus* 642, *rotas falcesque rapaces* 650), Caes. *Gal.* 3.14.5, *B. Alex.* 75.2 *falcatae regiae quadrigae* (the first occurrence of the adj.), etc. Vergil uses 'falcatus' only once in *Aen.* 7.732 (*enses*); see on 713. Cf. further V.Fl. 6.105 *falcatos . . . currus*. Clonis was mentioned in line 369, Chremetaon occurs only here. The second

pair of victims, this time killed by the scythe, is again linked by alliteration.

713 metit: this metaphorical use of the verb is first found in *Aen.* 10.513, its only occurrence in Vergil, *proxima quaeque metit gladio*; Vergil's passage (519) was earlier referred to in 710. Cf. further Hor. *Carm.* 4.14.31, *Ep.* 2.2.178–9 (*si metit Orcus*) with C.O. Brink's instructive note, *Th.* 1.633, 9.223, Sil. 4.462, 14.134. The 'harvest' metaphor (and similar agricultural imagery) is interpreted by Lyne (1989:140 f.) as projecting 'the message that killing is perversion and parody of what is good and productive'. Here the combination of the verb with the scythe-chariot partly restores it to its literal use; cf. Apollonius' punning use of the metaphor in *Arg.* 3.1382 of the killing of the Earthborn (Lyne *l.c.* n. 24). Statius' metaphor is continued with *sectum*; cf. *sulcus* in 762.

comminus hunc stantem: 'standing to fight him' (Mozley), in implied contrast with a *poplite sectum* 'und jenem die Knie von hinten' (Imhof). For 'comminus stare' cf. Caes. *Civ.* 1.47.2 *comminus tam diu stetissent*, *Th.* 11.330 f. The choice of *comminus* is triggered by the reference to *Aen.* 7.732 *falcati comminus enses* in the preceding line.

hunc a poplite sectum: in contrast to Clonis, who stands firm, Chremetaon is caught in pursuit and mowed down by the chariot from behind; cf. *Aen.* 9.762 f. *succiso poplite Gygen / excipit* (see Con.-Nettleship ad loc.), *Th.* 9.874 (of a horse).

The situation is very similar to *Aen.* 10.697 ff., where Latagus is hit *faciemque adversam* and Palmus (explicitly called *fugacem* in 697) *poplite . . . / succiso*, which is also Ovid's model in *Met.* 8.363 f. and Valerius' in 6.551 f. *hunc poplite caeso / . . . illum . . .* and 6.572 *at Latagum* [!] */ Zetemque Daraps; illum exigit hasta, / hunc fugat*; cf. further *Aen.* 10.750 f. *illum . . . iacentem, / hunc peditem.* The phrase is far more cruel than Vergil's, *a poplite* being comparable with e.g. 'ab radice'; Chremetaon is mowed down, his legs severed at the knees, from behind.

For *hunc . . . hunc* cf. *Aen.* 12.510 f. (which passage [517 ff.] Statius imitates in lines 718 ff.); structurally the bipartite sentence follows *Il.* 5.145 f., in the series of slayings by Diomedes, which precedes Pandaros' attempt (see introd. note 723–739).

714 cuspide non missa: P's reading is to be preferred (so also Hill); *demissa* (ω), preferred by Helm (1909: 990), would involve a repetition in 716, not impossible in itself, Vollmer's 'nunc missa' would

make the killing of five enemies by the same weapon impossible. The correctness of P appears from *Aen.* 10.733 *nec iacta ... dare cuspide vulnus*, where also the spear is used as a stabbing weapon. For *cuspis* = 'telum' see Mulder on 2.474.

Note the crescendo arrangement of this third group of victims, five in all.

Chromin, Iphinoumque Sagenque: Chromis also occurs in Hom. *Il.* 2.858, *Aen.* 11.675, Ov. *Met.* 5.103 (see introd. note to 755–59), 12.33 (a Centaur); in the *Thebaid* four Thebans carry this name, of whom two are killed in 8.476 and 9.252. Silius makes him and Gyas (below) twins in 1.439 (victims of Hannibal). Iphinous occurs in Hom. *Il.* 7.14; he is a Centaur in Ov. *Met.* 12.379. Sages in the *Thebaid* only here; he is Hylas' victim in V.Fl. 3.181 ff.

715 intonsumque Gyan: Gyas is a popular name in epic poetry, but is here probably borrowed from *Aen.* 10.318 (see below) *immanemque Gyan*, in the same position of the hexameter. The epithet, while contributing to the crescendo structure, also evokes his youth and thereby enhances the tragedy of his early death; cf. for instance *Aen.* 9.181 (Euryalus) *ora puer prima signans intonsa iuventa.* V.Fl. 6.643 *intonso nequiquam crine* is different (cf. Ov. *Met.* 1.564).

sacrumque Lycorea Phoebo: like Gyas (above), the phrase is probably borrowed from, and explained by, *Aen.* 10.316 *tibi, Phoebe, sacrum*, where the death of Lichas is contrasted ironically with his escape from the dangers of the (surgical) knife at birth; children born by Caesarian section were dedicated to Apollo (Servius ad loc.). Lycoreus' death in Statius is even more ironic than Lichas' in Vergil (*casus evadere ferri / quo licuit parvo?*), since he is killed by one of his fellow-priests, *invitus*. This tragedy leads up to the sentimental description of the death of the poor fisherman in lines 718–22. The name Lycoreus does not seem to occur elsewhere.

716 f. iam ..., ... et: explicative asyndeton. The paratactic construction, having roughly the force of an inverted *cum* (OLD s.v. *et* 17), emphasizes 'die Gleichzeitigkeit oder rasche Folge zweier Handlungen' (K.-St. II, 166 f.); cf. *Aen.* 3.356. The sequence *vix ... et* is more frequent, e.g. 681.

fraxineum demiserat hastae / robur: the 'hasta' is the same as *cuspide* in 714. For 'demitto' 'thrust into' cf. Pl. *Mer.* 613 (*gladium*), Luc. 7.621 (*ensem*). The epic periphrasis is comparable to Verg. *G.* 1.162 *inflexi ... grave robur aratri*; in *Th.* 2.619 *pinea nodosam ... robora*

clavam and *Silv.* 3.3.94 'robur' is also used 'pro quovis ligno vel arbore' (Fortgens on *Th.* 6.113).

717 excussis apparuit infula cristis: briefly summarizing the events in *Aen.* 12.492 f. *apicem . . . incita summum / hasta tulit summasque excussit vertice cristas*, where the situation is identical: Aeneas, kneeling, is attacked by Melampus from his chariot. According to Macrobius (6.1.53) Vergil took this line from Ennius' *secum abstulit hasta insigne* (173 Sk.). Amphiaraus' thrust here, however, is lethal; therefore *cristis* probably does not refer to the plume or crest (as in Vergil) but to the helmet itself, for which cf. *Aen.* 7.185 *cristae capitum.* Elsewhere the *infula* seems to have been more clearly visible; cf. *Aen.* 10.538, V.Fl. 1.385 f., *Th.* 4.218 *albaque puniceas interplicat infula cristas*, where Amphiaraus is recognizable as a *vates*, and 6.331 *concolor est albis et cassis et infula cristis.*

718–22 The killing of ten Theban soldiers is rounded off with the melancholic evocation of Alcathous' past. His former life as a simple fisherman, a loving father and husband is ironically contrasted with his death on land, only seemingly, as it turns out, safer than the sea.

The strategy of concluding a list of killings with an 'epitaph' is a favourite in epic poetry. Williams (1983:196 ff.) perceptively describes similar passages in the *Aeneid* (7.535–39, 9.771–77, 10.317–22, 12.516–20), pointing out the epitaphic style in contrast to the 'only descriptive and pathetic' analogies in Hom. *Il.* 5.49–58, 6.12–17. Like Vergil, Statius also adds a moral dimension to his 'epitaph', contrasting Alcathous' former modest life of hard work and family-love with his fortuitous, cruel death on foreign soil. His main model in these fine lines is Menoetes' death at the hands of Turnus in *Aen.* 12.517–20, *Arcada, piscosae cui circum flumina Lernae / ars fuerat pauperque domus nec nota potentum / munera, conductaque pater tellure serebat.* But Statius' 'epitaph' also includes references to Ovid's imitation of the Vergilian passage in *Met.* 3.586 ff. (Heyne, unnoticed by Bömer; see on 720–21), which passage underlies the chorus' philosophical discussion of the variety of human activities in Sen. *Her.F.* 154–59. In in the Ovidian version Acoetes, a former fisherman, is now a votary of Bacchus.

These four versions of a fisherman's life (Ovid, Seneca) and death (Vergil, Statius) are indebted either directly or indirectly to the mourners' (futile) lamentation over a dead man's body in Lucretius (*DRN* 3.894–95; see note on 719).

The interdependence of these passages is shown in the following table.

Statius	*DRN 3.894–5*	*Aen. 12.517–20*	*Met. 3.582–92*	*Her.F. 154–59*
cui circum stagna Carysti	x	cui circum flumina Lernae	x	x
et domus	domus ... laeta	domus	x	laeta domus
et coniunx	uxor optima	x	x	x
et amantes litora nati	dulces ... nati	*G.* 4.124 amantis litora myrtos	x	x
vixerat ... pauper	x	pauperque / domus	pauper fuit	suo parvoque
decepit tellus	x	x	decipere ... pisces	deceptos hamos
vixerat		ars fuerat	ars ...census erat	x
scrutator aquarum			ne scopulis haererem	pendens scopulis

Statius replaces the pathos of Vergil's 'iuvenis' (517) with that of a husband and father. His elaboration of Vergil's *pauperque domus* is fleshed out with Lucretius' lamentation, *uxor* being replaced by elevated and affective *coniunx*. Together with *pauper*, lines 719 f. sum up the conventional motif of 'the happiness of simple life', an association which is reinforced by the clear reference to Verg. *G.* 4.124 *amantis litora myrtos* at the end of the introduction to the 'Corycian senex'. Statius thus seems to link the simple life of Vergil's fisherman with the famous account of the Old Man of Tarentum, the symbol of the toilsome and happy life in the *Georgics*. This philosophical interpretation of Statius' lines is, I think, supported by Seneca's treatment of fishermen, together with shepherds and sailors, as examples of happiness in contrast to city life, *Her.F.* 159–61 *haec, innocuae quibus est vitae / tranquilla quies / et laeta suo parvoque domus.* Statius' change of Vergil's shore fisherman (suggested by *flumina*, made explicit in Ovid and Seneca) to fishing at sea (see note 720) creates the paradox of Alcathous' death on land after having survived the dangerous sea for so long. Silius' version of the theme (5.580–83), though aware of its tradition, shows the mediocrity of his art.

The 'dying memory of home' in St. (721–22) elaborates Vergil's *exosum nequiquam bella* (517). The same element is used by Vergil in *Aen.* 10.782 *dulcis moriens reminiscitur Argos*; cf. also *Th.* 8.436 f. From a structural point of view the passage here is a substitute for Homer's description of a father's grief over his two sons killed in action in *Il.* 5.152–58 (Juhnke).

Note the intricate symmetrical arrangement of the contrasted elements 'water' and 'land', *stagna, domus ... litora, aquarum, tellus, ponti*,

enhancing the irony of Alcathous' death. For the latter cf. Cretheus' death at *Th.* 9.306–8 *contemptoremque profundi / Crethea, nimbosam qui saepe Caphereos arcem / Euboicasque hiemes parva transfugerat alno.*

718 Alcathoum saxo: the name, also in Hom. *Il.* 12.93, 13.428, 465, 496 and *Aen.* 10.747, only here in the *Thebaid.* The phrase imitates *Aen.* 10.698 *sed Latagum saxo*, a passage earlier referred to in line 713, where see note; the sequel of Vergil's line may supply the missing verb here, *occupat os.* Stones are commonly used as weapons in epic battles, e.g. Hom. *Il.* 5.302 (Diomedes attacking Aeneas), *Aen.* 10.415, V.Fl. 6.645 f.; see Knauer (1979^2: 317). Weisner (1986: 27) cites passages in Homer where warriors jump off their chariot and go on to fight with stones: *Il.* 8.320 ff. (Hector), 16.734 ff. (Patroclus, killing Hector's charioteer). Juhnke (121 n. 292) matter-of-factly remarks that it is unclear how Amphiaraus, standing on his chariot, could lay hands on a stone; his reference to Hom. *Il.* 16.734 ff. for the same problem is mistaken, since there Patroclus has left his chariot.

cui circum stagna Carysti: a close imitation of *Aen.* 12.518 *cui circum flumina Lernae* (see introd. note 718–22); Vergil's *ars fuerat* is elaborated in lines 720–22. Barth's plea for *Caystri*, on the basis of 'mille ad minimum codices per Europam collatos', is hardly convincing; he probably has in mind Verg. *G.* 1.384 *prata Caystri.*

In *Silv.* 1.5.34 (*undosa*) and 2.2.93 (*gaudens fluctus spectare* (Van Dam *superare*) the town's location by the sea (on the south coast of Euboea) is explicitly mentioned. Here *stagna* may be used as equivalent to 'mare', for which cf. Acc. $335R^2$, *Aen.* 1.126, 10.765, Luc. 8.853, *Th.* 6.20 (*stagna Aegaea*) and Snijder on 3.250, but a reference to the 'Carystean shoals' (Ov. *Fast.* 4.282) is more likely; cf. Statius' modification of *Aen.* 12.518 *flumina Lernae* in *Th.* 1.385 *Lernaei stagna atra vadi* and Silius' true-to-nature observation *per stagna iacentia* in 5.583.

For *circum* = 'in the vicinity of' cf. *Aen.* 4.254 *circum litora.*

719 et domus et coniunx et amantes litora nati: this sentimentalizing elaboration of Vergil's *pauperque domus* (*Aen.* 12.519), deliberately echoes Verg. *G.* 4.124 *amantis litora myrtos*, the phrase immediately preceding the 'Corycian Gardener'; see introd. note 718–22. Statius' line further brings to mind the lament criticized by Lucretius in 3.894 ff. *iam iam non domus accipiet te laeta, neque uxor / optima nec dulces occurrent oscula nati / praeripere*, thus sadly recalling the happy family life which is destroyed here by brutal warfare. For the 'young wife left behind' cf. Hom. *Il.* 2.700 f., 17.36, *Aen.* 10.719 f., V.Fl. 6.688 f.

720 pauper scrutator aquarum: for *pauper* evoking the ideal modest life of this fisherman cf. *Aen.* 12.519 (above) and Ovid's imitation in *Met.* 3.586 f. (Acoetes telling about his father's life) *pauper et ipse fuit linoque solebat et hamis / decipere....* 'Scrutator' was coined by Lucan (4.298 *-or pallidus auri*, 5.122); cf. also *Silv.* 3.1.84, *Th.* 6.880 *collis -or Hiberi* and Ausonius' imitation of our line in *Mos.* 280 f. *ille hamis et rete potens, scrutator operti / Nereos.* OLD s.v. incorrectly explains our phrase as 'i.e. a diver', which suits the meaning of the noun in *Silv.* 3.3.92; the reference to Vergil and *pericula ponti* (722), however, show that Alcathous' occupation is sea-fishing. Cf. also *Th.* 1.6 *scrutantemque aequora*, 9.243 f.

721 decepit tellus: the irony is more fully explained in the next line. The phrase imitates the rare usage of Ovid's *decipere... pisces* in *Met.* 3.587, where Bömer's explanation, = 'capere' (followed by Jakobi [1988: 7, n.22]), misses the point. Ovid's phrase is transformed into the mannered *deceptos hamos* in Sen. *Her.F.* 156, where see Fitch. Statius fully exploits the verb's double sense 'catch' and 'cheat'. The latter is common in CIL, e.g. 5.1705, in connection with one's own death; cf. also *Aen.* 4.17 *deceptam morte.*

721 f. moriens hiemesque notosque / laudat: a variation on the traditional 'dying memory of home' (Williams 1983: 200, Raabe 1981: 132 ff.), for which cf. *Aen.* 10.782 *dulcis moriens reminiscitur Argos* and *Th.* 8.436 f. *dilecta genis morientis oberrant / Taygeta*; the latter passage is mentioned by Con.-Nettleship (on *Aen.* 10.782) as an 'instance of false taste and aiming at spurious effect', reflecting the prejudices of their time. For the motif see also 821 n. The (epic) combination *hiemesque notosque*, only here, is unusually otiose if taken as 'winds and storms' (Mozley). The phrase should rather be taken as 'wintry storms', thus emphasizing the paradox of the praise.

722 experti meliora pericula ponti: together with the striking oxymoron, the chiastic arrangement of the phrase elegantly closes this melancholy 'epitaph'. For the passive use of *expertus*, first in Cato *Agr.* 157.10, cf. *Th.* 5.724, 8.535, *Ach.* 1.187, Tac. *Ann.* 12.2.

723–739 *Hypseus' attempt to kill Amphiaraus fails owing to Phoebus' intervention; Herses, Amphiaraus' charioteer, is killed instead. The god, in the guise of Haliagmon, takes over from Herses.*

After the – highly Vergilian – massacre of 10 opponents in 711–22, a structural imitation of Diomedes' killing of eight Trojans in *Il.* 5.144–65, these lines represent the 'typical scene' of a hero 'recognizing' an enemy and obsessively wishing to kill him, which traditionally forms part of an *aristeia*. The conventional elements are:

a) X sees Y (ἐνόησε, *aspicit*, *agnovit*, *vidit*); b) X prays to a god for support; c) this prayer is answered/thwarted; d) X kills Y or Z; e) a god takes the place of Z.

Statius' version continues to follow the Homeric model of Diomedes' *aristeia*. Hypseus' unsuccessful attempt is modelled on Pandarus' attempt to hit Diomedes (*Il.* 5.169–240) in combination with his earlier attempt in *Il.* 5.95 ff. (unnoticed by Juhnke), referred to in 187. His suspicion that a god is helping Diomedes (185) is based on this earlier attempt, ὅς τούτου βέλος . . . ἔτραπεν ἄλλῃ (imitated in *Th.* 7.737 *iactus detorquet in Hersen*); his second shot pierces his enemy's shield (281–82), after which he is killed by Diomedes' spear guided by Athena, 290 βέλος δ' ἴθυνεν Ἀθήνη (imitated in 753 *ipse docet iactus*). Once this clever combination of the two Homeric passages is recognized, Hypseus' prayer in 730–35 can also be seen to have its structural counterpart in *Il.* 5.115–20, where it is Diomedes who prays to Athena to help him kill Pandarus; this prayer, unlike Hypseus', is answered in 290 ff.

Finally, Herses' death and Apollo's taking his place as charioteer (735b–39) are also borrowed from *Il.* 5.835–39. Homer, however, is not St.'s sole inspiration; Vergil and Valerius also contributed to the highly literary treatment of this typical scene. Diomedes' prayer and Pandarus' double attempt inspired the Vergilian prayers in *Aen.* 10.421 ff., 460 ff. (Pallas) and 773 ff. (Mezentius); see below. But Vergil's imitation of *Iliad* V is not restricted to *Aeneid* X. In 12.468–72 (Juturna's substitution) and 684–89 (boulder-simile) he also borrows from *Il.* 5.835 ff. and 87 ff. respectively, as was recognized by Statius, who fleshes out his imitations of the Homeric passages with the Vergilian adaptations from *Aeneid* X and XII.

a) Hypseus' obsessive desire to kill Amphiaraus (726–27) is derived from *Aen.* 12.464–67, Aeneas' desire to kill Turnus. Vergil's sequel, with Juturna replacing the charioteer (*Aen.* 12.468–72), in part determines St.'s lines 738 f., for which *Il.* 5.835 ff. is the primary model.

b) Hypseus' prayer, 730–35, is reminiscent both of Pallas' prayers to the river god Tiber in *Aen.* 10.420–23 and to Hercules in 10.460–63, and of Mezentius' blasphemous prayer in *Aen.* 10.773–76; see introd. note 730–737.

c) Phoebus' forbidding Asopos to fulfil his son's prayer (736–37a) recalls Hercules' reaction to Pallas' prayer in *Aen.* 10.464–65.
d) Hypseus' failure, resulting in the death of someone else (736–38), is based on Mezentius' accidental killing of Antores in *Aen.* 10.776–82.

The Hypseus' story in Statius (723–39), while telescoping the events in Homer, is thus heavily indebted to Vergil's imitations of these same passages in *Aeneid* X *and* XII; see further on 744–49, 765–68. Just as in the preceding section, St. has in mind moreover Valerius' imitations of *Aeneid* X *and* XII in *Argon.* VI, of which Jupiter's lament (621–29) and Perses' prayer (725–36) are the most important. The agreements between St. and Valerius cannot be ascribed to their use of common sources, as appears from the striking resemblances in St.'s lines 727, 746 ff., 765–68, demonstrating that the Valerian subtext is active in Statius' text.

A table of borrowings from Homer, Vergil and Valerius is provided in Appendix VIII.

Hypseus was introduced and described in the 'catalogue' 7.309 ff. The qualification *numquam manus inrita voti* (314) will ironically prove to be false here. The digression on his father's rebellion (316–27) is referred to in 731 ff. and provides the information necessary to understand the son's prayer here, thus constituting a functional element within the narrative. Hypseus is killed by Capaneus in *Th.* 9.548 ff., after the latter utters a prayer which is reminiscent of Mezentius' words in *Aen.* 10.773–76.

For a closer analysis of his prayer see introd. note 730–37.

723 f. aspicit has longe iamdudum Asopius Hypseus / palantum strages: imitating *Il.* 5.95 (ἐνόησε), 166 τὸν δ' ἴδεν ... ἀλαπάζοντα στίχας ἀνδρῶν; see introd. note 723–39. For *aspicit longe* = 'from a distance', serving as a *Leitzitat*, cf. *Aen.* 10.721, 11.908 ff. *Aeneas ... / prospexit longe ... / et ... Aenean agnovit Turnus*, where the development of the 'typical scene' is prevented by nightfall, *Th.* 9.546 *agnovit longe* (Hypseus recognized and killed by Capaneus). For the frequent use of *iamdudum* in Statius see note on 227 ff. The condensed phrase *palantum strages* can be illustrated from Liv. 8.39.9 *fugientium strages est facta*; cf. V.Fl. 6.725 f. *gemitus cladernque suorum*. 'Palari' occurs in Statius only here and 11.21 (where Venini prefers *pallentes*); apart from Vergil and Silius (7 times each), the verb is rare in epic poetry. For the frequent use of the gen. plur. ending in *-um* see Heuvel on *Th.* 1.215.

Hypseus' name is taken from Ov. *Met.* 5.98 (see introd. note 755–59); in *Met.* 2.243 and 7.230 he is the son of (the) Peneios. *Asopius* occurs only here.

724 ardetque avertere pugnam: for the (poetic) infinitive after 'ardeo' see Pease on *Aen.* 4.281; cf. further Sall. *Jug.* 39.5, *Th.* 5.402, 6.36. Mozley 'burned to stay the tide of battle' and Bindewald 'glüht nach Wendung des Kampfglücks' seem to spoil the train of thought. Lactantius' interpretation, sc. *ad se* = 'divert, distract', is correct; so also Traglia-Aricò 'lo brucia la voglia di attirare su di sé la battaglia'. Hypseus, though already quite successful himself, wishes only to fight Amphiaraus once he has got sight of him; unable, however, to come near him (727b–28), he has to throw his spear (728b–29).

725 f. quamquam . . . curru Tirynthia fundens / robora: for Hypseus' chariot, omitted by Mozley and Imhof, see 7.309 f. and note on 728 (*superbus*).

Tirynthia robora: 'troops'; the plural is modelled on Catul. 64.4 *lecti iuvenes, Argivae robora pubis* (imitated in *Aen.* 8.518 f.), where the meaning, however, is 'strongest elements'. 'Tirynthius' for 'Argive' also occurs in *Th.* 6.489 (*heros*) and 11.45 (*pubes*); Vergil applies the epithet to Hercules in *Aen.* 7.662, 8.228.

Mozley and OLD s.v.12b may be right in taking *fundens* = 'to rout', the effects on the Argives thus being similar to *palantum strages* (724), but 'lay low, slay' (OLD s.v. 13b) is not to be excluded; cf. *Aen.* 1.193, 9.592, 11.102, *Th.* 4.675, 5.229 (TLL s.v. 1569,70 ff.) and the Homeric model (*Il.* 5.96 κλονέοντα, 166 ἀλαπάζοντα). *Curru* can either be taken as instr. abl. (cf. *Aen.* 12.329 f. *agmina curru / proterit*) or as 'e curru' (Bindewald).

For *quamquam* with pple. or adj. (about 20 times in Statius) see Van Dam (1984) on *Silv.* 2.1.144 (p. 139). Other occurrences with a participle in the *Thebaid* are 2.15, 273.

726 viso praesens minor augure sanguis: a drastic reduction of Aeneas' emotions in *Aen.* 12.464–66 (see introd. note 723–39) *ipse neque aversos dignatur sternere morti / nec pede congressos aequo nec tela ferentis / insequitur.* I do not think that Mozley's 'the sight of the augur made him heed the present carnage less' is correct. The required sense is: once he had seen the augur, the present blood (i.e. the actual opportunity to spill blood) was of less importance to him. For 'sanguis' = 'spargimento di sangue' cf. *Th.* 11.536 *sed coeptus sanguis. Minor* = 'less important' (OLD s.v. 5), i.e. if compared with that of the augur.

727 illum armis animisque cupit: the same combination occurs in *Aen.* 12.788 *armis animisque refecti*; cf. further *Aen.* 2.688 *palmas cum voce tetendit*, *Ach.* 1.472 *consiliisque armisque . . . contendat*, *Th.* 8.259 f. *curis armisque . . . / fessa cohors.* Hypseus' obsession is inspired by *Aen.* 12.466 f. (Aeneas) *solum . . . Turnum / vestigat lustrans, solum in certamina poscit*, more closely imitated in *Th.* 12.752; cf. V.Fl. 6.206 f. The same obsession is attributed to Hannibal in Sil. 5.607 f. *tum praeceps ruit in medios solumque fatigat / Flaminium incessens*; for further correspondences with Silius' account see introd. notes to 718–22, 794–823.

727 f. prohibebat iniquo / agmine consertum cunei latus: asynd. advers. The problems of the sentence are avoided by the translators. Mozley's 'a dense phalanx of the foe bars his way', hardly accounting for the Latin, seems to agree with Lactantius' 'id est: prohibebat Hypseum multitudo quae stipaverat Amphiaraum', which leaves the construction of *iniquo agmine* unexplained. Bindewald's 'ein zusammengeballter / Haufen von Kämpfern versperrt ihm den Weg' and Imhof's 'da ihn des Fussvolks / dicht sich drängender Keil absperrte' seem to leave the identity of the *latus* undecided. 'Una serrata falange di nemici gli sbarrava la via' (Traglia-Aricò) looks more like a translation of Mozley's version. Lesueur's 'un groupe compact d'assaillants à ses côtés, l'en séparait par malchance' is puzzling. Since *agmen* is never used for 'battle', it cannot be taken to refer to H.'s frustrated fight with Amphiaraus. *Iniquo* must therefore be used for 'hostilis', for which sense TLL s.v. 1640,74 ff. adduces Hor. *Carm.* 1.10.15 f. *iniqua Troiae castra*, Sil. 9.82 *castris evadit iniquis*, Claud. *B.Get.* 512 (*iniquos* = *hostes*); further *Th.* 1.629 *arcu crudelis iniquo.* The ablative may be taken with a) *prohibebat* (sep.) or b) *consertum.* Both options make *cunei latus* Hypseus' own troops. The sense of b, = 'press together', could be paralleled with Liv. 1.47.8 *stipatus agmine armatorum*, Sil. 6.401 *captivoque agmine* (but see Delz) *saeptus.* The passive construction of *consertum* either with instr. abl., or = 'engage in battle', however, cannot be attested beyond doubt. Sil. 6.316 *consertae . . . acies* and V.Max. 3.2.1 *duos acerrima pugna consertos exercitus* probably represent phrases like Liv. 1.25.5 *consertis deinde manibus*, where no agent is implied (cf. also V.Fl. 6.182 *consertis . . . telis*). If *agmine* is taken with *prohibebat* (option a), *consertum* should mean 'closely packed, serried' (OLD s.v. 2b), for which cf. Curt. 4.3.18, Luc. 4.31 *-tis . . . maniplis*, [Quint.] *Decl.* 13.3 *-tum . . . agmen* (of bees). In that case his closely serried troops bar his way to the enemy, and so prevent him from getting near enough to Amphiaraus for close combat. This interpretation is perhaps to be preferred.

Homer's lines do not provide a parallel for the situation; in the corresponding passage in Vergil (12.466 ff.) both armies attack and Aeneas looks for Turnus, but there is no question of physical obstruction. St. may have in mind *Aen.* 12.457 f. *densi cuneis se quisque coactis / adglomerant*, which would account for his *cunei latus* and *consertum*, representing *densi* and *cuneis coactis* (= 'in closely serried ranks'). In that case St. has transformed Vergil's mutual attack (which in Statius began already in 621) into the cause of Hypseus being barred from Amphiaraus, thus providing him with a reason to use his spear, in imitation of Pandaros in Hom. *Il.* 5.280.

The phrase *cunei latus*, only here, specifies Hypseus' position; in order to reach Amph. in close combat he should have broken away from the flank of his own troops. As this appears to be impossible, he chooses to throw his spear while standing high on his chariot (below).

728 superbus: the epithet may refer to his lofty position on the chariot (*celsos*, 309, *eminet*, 690), for which cf. (of things) *Aen.* 7.630, *Th.* 9.146, *Silv.* 1.3.86; of persons only Plautus' pun in *Am.* 357 *faciam ego hodie te superbum, nisi hinc abis* can be adduced. The same notion may be present in *Aen.* 12.326 f., *Th.* 1.321 *sedisse superbus / deiecto iam fratre putat;* cf. also *Th.* 12.543 *ab axe superbo.*

729 exeruit patriis electum missile ripis: i.e. on the bank of the Asopos, his father; cf. Sil. 4.176 f. *Picenti rasilis hasta / ripis lecta Padi*, a mere 'indication topique' according to Spaltenstein ad loc. who also refers to our line. Statius' line, however, refers to Hypseus' descent and to the story of his father's rebellion against Jupiter told in 309–29; the latter is necessary for understanding the son's prayer in 732 ff.

As a noun *missile* first occurs in *Aen.* 9.520. Its use here constitutes a reference to Pallas' (successful) prayer to the Tiber in *Aen.* 10.421 *quod missile libro*, deliberately repeated by Vergil in Mezentius' blasphemous prayer in 10.773. While Pallas' prayer is Statius' main model for Hypseus', Mezentius' prayer will provide the elements for Capaneus' blasphemy before killing Hypseus in *Th.* 9.548 ff. The sequel of Mezentius' prayer, however, has been integrated by Statius in 7.737. Statius thus deliberately combines the two Vergilian prayers in order to frame Hypseus' attack in VII and his death in IX, yet another example of the structural principle called 'Spiegelung' (see Index s.v. 'echo'); see further introd. note 730–37. According to TLL s.v., 'exero' used of weapons is only here combined with *missile*; also of swords (e.g. *Th.* 10.412) and quivers (e.g. *Th.* 9.736). Possibly Statius chose the verb for

reasons of assonance in this (also in other respects) carefully built line.

The phrase *patriis electum . . . ripis* parodies Perses' complaint to the gods in V.Fl. 6.727 (!), in a very similar context, *me iam patriis eiectum sedibus*. For similar (fortuitous?) correspondences cf. *Th.* 11.522 ~ Ov. *Met.* 11.521 (Luipold 91 n.); see Knauer (1979:337 n. 1), note on 45 f. and Introduction XXXI note 16.

730–37 Hypseus' prayer, while following the structure of Diomedes' *aristeia* (see introd. note 723–39), imitates and thus combines Vergil's prayers in *Aen.* 10.420–23, 460–63 (Pallas) and 773–76 (Mezentius); see Appendix VIII.

In *Aen.* 10.464 ff. Jupiter consoles Hercules for not being allowed to answer Pallas' prayer, echoing his own lamentation for Sarpedon in Hom. *Il.* 16.431 ff. Valerius makes Jupiter quote his own words (*Aen.* 10.467 *stat sua cuique dies*) in his lamentation for Colaxes, *Arg.* 6.628 *quin habeat sua quemque dies*. St. here merely indicates what happens on the divine level (*vetat ... volentem Phoebus*, 736 f.) and postpones his imitation of the consolation-scene to Apollo's speech in 772–77, where see note.

Hypseus' blasphemy in 733 f. may have been encouraged by Mezentius' attitude to the gods. Cf. further Colaxes' prayer in V.Fl. 6.288–91, 736 n.

730 Aonidum dives largitor aquarum: varying Aeneas' address to Thybris in *Aen.* 8.77 *corniger Hesperidum fluvius regnator aquarum*. As an adj. 'Aonis' = 'Boeotian' first occurs in Statius (also *Th.* 4.183, 6.17 and *Silv.* 5.3.122, of the Muses); as a noun since Ov. *Met.* 5.333. For 'largitor', first in Cic. *Catil.* 4.10, cf. *Th.* 4.838 *aeternae -or corniger undae*, Sil. 7.163 f. *sacri / -or laticis* (i.e. Bacchus), Aus. *Mos.* 431. The rather otiose *dives* allows the use of the word-pattern abBA.

731 clare Giganteis etiamnum, Asope, favillis: close to a 'Golden Line'. The meaning is to be understood from lines 325–27 *adhuc . . . Aetnaeos . . . efflare vapores*; see notes on 326 and 327. *Giganteis favillis* is a mannered reference to the thunderbolt, made by the Cyclopes, Vulcan's smiths, which struck Asopus; cf. 326 *fulmineum cinerem*, 327. For 'Giganteus' with reference to the Cyclopes cf. Ov. *Met.* 14.1, 184.

etiamnum: see on 515.

732 da numen dextrae: Barth correctly contrasts Hypseus' words here with Mezentius' blasphemy in *Aen.* 10.773 f. *dextra mihi deus et telum . . . / nunc adsint*. This first part of Hypseus' prayer is referred

to, again for reasons of contrast, in *Th.* 9.548 (Capaneus before killing Hypseus): *ades o mihi, dextera, tantum / tu praesens bellis et inevitabile numen, / te voco, te solam superum contemptor adoro.*

da: fairly common in prayers, e.g. *Aen.* 6.66, 12.97; Hom. *Il.* 5.118 δὸς.

732 f. tuique / quercus alumna vadi: cf. 312 f. *hasta vetustum / silvarum decus.* Being a god and a river, Asopos has a double reason to grant this request of his 'children'. For *alumna* = 'nursling' of a particular place cf. Cic. *Arat.Progn.* 216, Plin. *Nat.* 24.162 *adamantida, Armeniae . . . alumnam, Th.* 10.368 (Dymas to Diana) *ille comes nuper nemorumque insignis alumnus* (i.e. Hopleus), 12.181 f. *alumna nivosi / Phasidis* (i.e. Medea). For *quercus* = 'spear' cf. V.Fl. 6.242.

733 fas et mihi spernere Phoebum: *mihi* is preferable to *me*; see Hill ad loc. and cf. *Silv.* 5.3.275. This rather bizarre part of the prayer is reminiscent of Mezentius and Capaneus, as *contemptores superum.* The collocation of *fas* and *spernere Phoebum* comes close to blasphemy. The only apparent concinnity of *et mihi, si tibi* (734) and the outcome of Asopos' attempt should have frightened off Hypseus. Or is it glory rather than success that he is after? Cf. Phorbas' positive judgement on Asopos' rebellion in 321–23.

734 si tibi conlatus divum sator: Mozley 'if thou didst strive with', but Hypseus rather reverses the reality of 320 ff.; 'Da dir Jupiter selbst sich gestellt' (Imhof) is correct.

For *divum sator* see on 155. For 'reflexiv-medial' (Bömer ad loc.) 'conferre' cf. Ov. *Met.* 13.6 *mecum confertur Ulixes!*

734 f. omnia mergam / fontibus arma tuis: cf. Pallas' promise in *Aen.* 10.423 *haec arma exuviasque viri tua quercus habebit* and Mezentius' variation in 774 ff.

735 tristesque sine augure vittas: for this use of *sine* to express a negative adjectival notion see Austin on *Aen.* 6.534 *tristis sine sole domos, Th.* 11.664 *tristes sine sedibus umbras*; LHS 428. The figure is a favourite with Statius; cf. e.g. *Th.* 1.238, 2.152, 9.29, *Ach.* 1.401. As in *Aen.* 6.534, the attribute seems to have causal force, explaining the sadness of the *vittae*; a similar personification in *Th.* 8.277 *orbum vittae decus.*

736 audierat genitor: cf. Hom. *Il.* 5.121 τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη, *Aen.* 10.424 *audiit illa deus* (Thybris), ibid. 464 f. *audiit Alcides*

iuvenem magnumque sub imo / corde premit gemitum, V.Fl. 6.292 *auditusque Erebo*; see introd. note to 730–37.

737 aurigam iactus detorquet in Hersen: the name only here; see note on 585 f. For *iactus* meton. of things thrown down cf. *Th.* 7.753 (*docet*), 8.524 (*direxit*) and 10.399 (*curavit perdere*). Deipser (72) compares *Aen.* 9.745 f. *vulnus Saturnia Juno / detorsit veniens.*

The motif of a weapon missing one target and hitting another is, of course, popular in epic poetry; for Homer see Juhnke 122 n. 295, Fenik 204, in Statius e.g. *Th.* 8.688. In using the motif here, however, Statius follows the tradition of this 'typical scene' (see introd. note 723–39): Hom. *Il.* 5.187 βέλος . . . ἔτραπεν ἄλλῃ, *Aen.* 10.781 *sternitur . . . alieno vulnere*, V.Fl. 6.650 f. *Juno / flexit ad ignotum caput . . . Monesi.* Valerius' *depulit ictus* (6.652) may have encouraged Statius' *iactus* here.

738 f. The substitution for Amphiaraus' charioteer, killed by a blow aimed at his master, of Apollo in disguise, is modelled on Hom. *Il.* 5.835 ff., Athena taking the place of Diomedes' charioteer thrown off the chariot by the goddess, and on Vergil's imitation in *Aen.* 12.468 ff., Juturna flinging out Turnus' charioteer Metiscus while assuming his voice and appearance. The recognition of Athena in *Il.* 5.815 has been postponed by Vergil and Statius to the climax of their stories, *Aen.* 12.632, *Th.* 7.779 where see note. By way of exception, Valerius did not touch the substitution-motif in his treatment of the Homeric and Vergilian models in *Argon.* VI.

738 deus ipse vagis succedit habenis: an obvious rephrasal of *Aen.* 12.471 (Iuturna) *ipsa subit manibusque undantis flectit habenas*, but the precise meaning is less clear. *Succedit* either means 'move up' (so OLD s.v. 4b), for which cf. *Aen.* 10.690 (*pugnae*), Liv. 6.4.10 (*proelio*), or more probably 'succeed' (OLD 5), for which cf. Cic. *Ver.* 4.81 (*muneri*), Plin. *Nat.* 36.204 (*regno*). Statius' verb perhaps combines the corresponding phrases in his model passages, Hom. *Il.* 5.837 ἡ δ' ἐς δίφρον ἔβαινε and *Aen.* 12.471 (above, also Ov. *Met.* 3.648).

In the unique collocation *vagis habenis*, *vagis* may improve on Vergil's *undantis*, = 'laxis' (so Barth, Mozley), but the reference is to the chariot as 'moving at random' (OLD 6) because of Herses' sudden death. This interpretation can be illustrated with Tac. *Ag.* 36.2 *vagi currus, exterriti sine rectoribus equi . . .*

Note that the reason for the charioteers' replacement in Homer (*Il.* 5.835 ὦσε χαμᾶζε) and Vergil (*excutit*) is different from Statius',

since it is hard to believe that Metiscus 'is left dying' as Con.-Nettleship suggest.

739 Lernaeum falso simulans Haliagmona vultu: the Argive's (*Lernaeum*) rare name has a 'flavor of antiquity itself' (Ahl 1986: 2864); according to Plut. *de fluv.* 18.1 (Dü. p. 93) it is the former name of the river Inachus. *Lernaeum* is probably triggered by *Aen.* 12.518, imitated in 718 ff. (see note). Apollo's disguise imitates *Aen.* 12.472.

For the active use of 'simulare' cf. Hor. *Ep.* 1.19.13 (*Catonem*), Ov. *Met.* 3.275 (*anum*) with Bömer's note. *Falso* is pleonastic, as in Ov. *Met.* 6.26, but contributes to the Golden Line, which rounds off this first section of the *aristeia.*

740–793 *The ruthless killing by the scythed chariot and Amphiaraus' frenzied bloodlust, both under the guidance of Apollo, reaches a ghastly climax. Apollo's fond farewell (771 ff.) is answered by Amphiaraus' prayer to take revenge on his wife.*

Whereas the first part of the *aristeia* (690–739) in structure and phrasing closely followed the beginning of *Iliad* V (1–187) and Vergil's imitations in *Aeneid* X, Statius in this section (actually from 738 onwards, see note on 738 f.) switches to imitating passages from *Aeneid* XII and the Homeric passages which form the background of Vergil's book. Again, Valerius' imitation of the same Homeric and Vergilian passages in *Argon.* VI obviously influenced Statius' phrasing in 744 ff., 765 ff. and perhaps 742 f. See Appendix VIII.

For the rich literary tradition of the chariot ~ landslide simile and the 'careering chariot' see introd. notes to 744–51 and 760–70. The individual victims in 755–59 are borrowed from Ov. *Met.* 5.1 ff.; see introd. note there.

740–59 *The chariot's course is compared to a landslide. The general slaughter is concluded by a series of five individual killing.*

740 tunc vero ardenti: sc. Amphiaraus, not Phoebus as Jakobi (1988: 14) suggests. The phrase marks a further stage in his ardour, intensified because of Herses' death (Barth); cf. *Aen.* 12.494 *tum vero adsurgunt irae* (of Aeneas). For the dramatic character of *tunc vero* see on 790. The thematic link with *ardet* (703) and *anima flagrante* (704) makes it easier to identify Amphiaraus, who has not been mentioned

since 727; ambiguity with regard to the subject of sentences is not unusual (see the notes on 468, 818).

741 signa: the same 'anachronism' in Sen. *Phoen.* 398; cf. *vexilla* in lines 248, 622 and see Venini on *Th.* 11.758.

ruunt solo terrore: as is apparent from the subsequent words, they do not 'flee in terror' (Mozley), but 'collapse from fear alone'; cf. *Th.* 4.142 *procubuere metu.* For 'solus' = 'alone', not in Vergil, cf. Caes. *Gal.* 5.18.5, *Th.* 6.901 *soloque pudore repugnat,* 9.840. For 'ruo' = 'collapse' (OLD 6c) cf. *Aen.* 10. 338, etc. The phrase is imitated by Claud. *Cons. Stil.* 189 *cum solo terrore ruat* (i.e. on hearing Stilicho's name); cf. also *in Eutr.* 2.455 f., *sola formidine saucius,* Prisc. Anast. 77 (Jakobi 1988: 14). The rather unexpected use of *terrore* = 'extreme fear' is balanced by equally unusual *timor* in 746.

741 f. volnera citra / mors trepidis ignava venit: for post-Augustan *citra* = 'sine' cf. Ov. *Tr.* 5.8.23, Luc. 6.211 f. *citraque cruorem /* (i.e. drawing no blood) *confixae stant tela ferae,* Plin. *Nat.* 20.225 *citra vulnus;* TLL s.v. 1204,33 ff.

volnera i.e. received wounds; cf. Sen. *Her.F.* 1022 f. *pavefactus . . . / perit ante vulnus,* Ov. *Met.* 8.518 f. *quod . . . ignavo cadat et sine sanguine leto / maeret* (Meleager). For *mors ignava,* here because of fear, cf. further Sil. 9.511 f. *miles / ignavam mortem . . . maeret* (from suffocation), 14.606 f. (from the plague). A less contrived reference to soldiers dying from fear is provided by Luc. 6.131 *pavor attonitos confecerat hostes.*

742 f. dubiumque tuenti / presserit infestos onus inpuleritne iugales: for *dubium* (= οὐκ ἂν γνοίης, e.g. *Il.* 5.85) with indirect disjunctive question cf. Ov. *Met.* 6.677 f. *Erechtheus / iustitia dubium validisne potentior armis,* with Bömer's note. For the so-called dative of person judging cf. Caes. *Gal.* 6.25 (*a foro eunti*); LHS 96.

The commonly accepted interpretation of the alternatives presented originates from Lact. Placidus' 'utrum onere [sc. Apollinis] tardatus esset Amphiarai <currus> an velocior factus' (Hill). For *presserit* = 'suppress movement' see 619 n. Håkanson (1973: 55), though considering the potential spectator's reflections quite astonishing, yet accepts this interpretation on the ground that 'held back' is the only feasible alternative for *impulerit.* Yet, doubt whether the chariot is being 'held back' or 'driven forward' seems bizarre, and one does rather expect alternatives which are not mutually exclusive (TLL s.v. *dubius* 2113,73 ff.). Perhaps *presserit* = 'weighed down' (OLD 13) is worth

considering; cf. Ov. *Met.* 15.694 (below), Luc. 5.585 f. *hanc Caesare pressam /* (i.e. *puppim*) *a fluctu defendet onus*, where *onus* is similarly used. Whatever its precise meaning, Statius I feel challenges Valerius' likewise paradoxical, but less obscure 6.414 f. *trahiturque trahitque / currus* . . .; cf. further *Th.* 5.401 f. Håk.'s rejection of *infestos* (Pω) on the ground that it is not evident against whom the horses would be *infesti* is not convincing, as the same would apply to e.g. Liv. 25.18.3. He prefers *insessos* (Bb), adducing as a parallel *Silv.* 1.1.56 f. *insessaque pondere tanto / subter anhelat humus.* As Hill points out, however, the *auriga* does not sit on the horses, as *insessos* would certainly imply. A similar textual problem in *Ach.* 1.131 is discussed by M. Billerbeck (*RhM* 133, 1990, 82 f.).

For *iugales* see 72 n.; for 'impello' cf. V.Fl. 6.6 *impulit hinc currus* (Mars), Sil. 16.419.

Weight (*onus*) is a regular attribute of divinity, e.g. Ov. *Met.* 4.449, 15.694 *sensit onus pressa estque dei gravitate carina*, Claud. IV *Cons. Hon.* 569 f.; see note on 750 f.

744–51 With this comparison of the chariot's bloody advance to the destructive force of a crashing landslide Statius continues his multiple imitation of the *aristeia* passages in Homer, Vergil and Valerius. The simile is a stock element of this typical scene. The boulder-simile in *Aen.* 12.684 ff., illustrating Turnus' rush to the city-walls, combines elements from *Il.* 5.87 ff. (torrent ~ Diomedes' onslaught) and *Il.* 13.137 ff. (boulder ~ Hector's onrush).

On the basis of Valerius' explicit description of the cessation of the deluge (*Arg.* 6.634 f.), which does not occur in Vergil, Fuà (1988: 35) considers *Il.* 13.136 ff. to be his immediate source; Garson (1969: 364 f.) traces the change from rock to deluge in Valerius to *Aen.* 2.494 ff. and the destruction-element (633) to *Aen.* 12.688 f. In my article (1991: 68 f.) I have argued that the torrent-simile in *Il.* 5.87 ff. provides the missing link between *Arg.* 6.631 ff. and *Il.* 13.136 ff.: the subjects are similar (torrent, deluge; in *Il.* 13.138 ποταμὸς χειμάρροος is the *cause* of the boulder's collapse); the destruction-element, not in *Iliad* XIII, has its source in *Il.* 5.92; Valerius' *ille volat campis* (631) renders *Il.* 5.87 θῦνε γὰρ ἂμ πεδίον. The end of the deluge (634 f.), representing Colaxes' imminent death (Garson), is taken from *Il.* 13.141 f.

Statius' lines 744b–48a imitate *Aen.* 12.685–89a; the alternatives given for the cause of the collapse (*aut* . . . *ventis solvit hiemps, aut victa situ* . . . *aetas*) imitate Vergil's *vento, seu* . . . *imber* . . . *aut annis solvit sublapsa*

vetustas; *desilit campo* recalls Vergil's *exsultatque solo* (and *Il.* 13.140 ὕψι δ' ἀναθρῴσκων); *arva virosque . . . robora secum praecipitans* is a close imitation of *silvas armenta virosque involvens secum.* But St. also had Valerius' simile in mind. His description of the end of the collapse, the ultimate source of which is *Iliad* XIII, presents the alternatives, *aut vallem cavat, aut medios intercipit amnes.* The latter varies *Arg.* 6.635 *inque novum . . . deficit amnem*; the former imitates the prospective function (Colaxes' death) of Valerius' simile, *vallem cavat* preparing for Amphiaraus' *katabasis* in 794 ff.

Statius' temporal indication (winter, 745), not in Vergil, is explained by Juhnke (122) as a borrowing from *Il.* 13.138. The same element, however, is also present in *Arg.* 6.632 and *Il.* 5.88, which may support my view (above) on the importance of these passages as Statius' models. Finally, Statius' *montis latus*, outdoing Vergil's (and Homer's) *montis saxum*, is taken from *Arg.* 6.383.

A typical Statian feature is the extreme pathetic fallacy (*pertulit aetas, longaeva, exhaustus, fesso*), which to a much lesser degree is also present in Homer (13.139 ἀναιδέος, 142 ἐσσυμένος περ).,Vergil (*improbus, exsultatque*) and Valerius (*bacchatus*). Apart from its prospective function, the simile is closely linked to the narrative in the following ways: *timor* (746) takes up *terrore* (741); *arva*, replacing Vergil's *armenta*, is thematically connected with 690 and 824; the addition of the zigzagging course (only here) of the mountain-side (747) aptly illustrates that of the chariot (751); finally, the simile has been prepared by *onus* (743), and the narrative is taken up again with the repetition of this motif in 750 f. *gravatus*/ *temo.*

Within the *Thebaid* the simile shows strong resemblance to the Centaur-simile *Th.* 4.139 ff. (see 749 n.) and is closely related to the Capaneus ~ torrent similes in 3.671 ff. (imitating *Il.* 4.452 ff., *Aen.* 2.305 ff.) and 10.864 ff. (after *Il.* 5.87 ff., *Aen.* 2.496 ff.). The theme of the simile, the destructive force of nature (and man), is strongly present in the second part of Book VII; see on 625–27.

For further treatments of the simile cf. Luc. 3.470 ff., V.Fl. 2.528 ff., Sil. 4.520 ff. A list of borrowings from Homer, Vergil and Valerius is provided in Appendix VIII.

744 nubiferum montis latus: the compound first occurs in Ov. *Met.* 2.226, where see Bömer's note. This substitution of ἀπὸ πέτρης (13.137) and Vergil's *montis . . . de vertice* (12.684) emphasizes the height of the mountain-side and thus the destructive force of the crash.

Hyperbolic *montis latus*, replacing ὀλοοίτροχος and Vergil's *saxum*, is taken from *Arg.* 6.383 *tunc ruit ut montis latus*, also imitated in Sil. 4.522.

744 f. aut nova ventis / solvit hiemps: *nova hiemps*, on the analogy of Verg. *Ecl.* 10.74 *vere novo*, Ov. *Am.* 1.430 *aetate nova*, also occurs in Ov. *Ars* 3.704; the reference is to autumnal storms.

This specification of the time of year, not in Vergil, combines *Aen.* 12.685 f. *avulsum vento . . . / . . . solvit*, V.Fl. 6.632 f. *hiberno . . . ab arcu* and Hom. *Il.* 5.88 χειμάρρῳ. The alternatives presented in this and the next line imitate *Aen.* 12.685 f.; see introd. note 744–751.

745 aut victa situ non pertulit aetas: the phraseology *victa, pertulit* (not in the passages imitated) and *aetas* (replacing Vergil's *vetustas*) aims at 'Belebung'; *victa situ* is taken from Turnus' insulting reaction to 'Calybe' (see note on 474–81) in *Aen.* 7.440 (= 452) *sed te victa situ . . . senectus*, where *situ* is metaphorically used of mental 'rust'.

Statius' rewording of Vergil's *annis solvit sublapsa vetustas* may recall Lucretius' argument that even the hardest things are unable to endure the force of time: *DRN* 5.313 ff. *non ruere avulsos silices a montibus altis / nec validas aevi viris perferre patique / finiti?* Lucretius' 'force of time' is changed into the mountain-side's 'old age'. Vergil's phrase is more closely imitated in Sen. *Nat.* 6.10.2 *ut partes eius vetustate solvantur*, Luc. 3.471 *impulsu ventorum adiuta vetustas* and V.Fl. 2.528 *ventis adiuta vetustas*.

Note the mannered irregularity of the syntax: *montis latus* is object of *solvit hiemps*, understood as genitive with *aetas* and then becomes subject of the remainder of the sentence, *horrendus timor* being an apposition. The syntactic changes may be suggestive of the zigzagging fall of the landslide; see Snijder's interesting observations on *Th.* 3.671.

746 desilit horrendus campo timor: *desilit* represents Homer's ὕψι δ'ἀναθρῴσκων πέτεται (*Il.* 13.140) and Vergil's *exsultat* (*Aen.* 12.688); with inanimate subject also Hor. *Epod.* 16.48 (*lympha*), Prop. 2.16.50, etc. *Timor* is used as 'object of fear' (OLD 2, Maurach 82), thus balancing *terror* in 741; cf. Hor. *S.* 1.4.67, V.Fl. 2.328 *loci . . . timorem*, 5.525, *Th.* 7.438. *Campo* can be construed with *desilit* (so Mozley), in imitation of Vergil's *exsultatque solo* and (Turnus) *saltum dedit arvis* (12.681), or with *timor*, thus providing yet another example of pathetic fallacy (cf. Hor. *S.* 1.4.6 *magnus uterque timor latronibus*, V.Fl. 1.23 *longus populis metus*).

746 f. arva virosque / . . . longaevaque robora: Homer's ἔργα . . . κάλ' αἰζηῶν (*Il.* 5.92) was expanded by Vergil into *silvas armenta virosque* (*Aen.* 12.688); Statius' substitution of *arva* for *armenta* perhaps adapts

the simile more closely to the narrative, in which *arva* is a keyword (cf. 690, 824).

The replacement of Vergil's *silvas* with *longaeva robora* both emphasizes the force of the collapse and again provides nature with human characteristics. In Vergil the epithet is always (14 times) applied to human beings; cf. *Silv.* 1.2.126 (*nivibus*), 3.1.19 (*opus*).

747 limite non uno: 'in many a track'. Cf. *Th.* 5.736 *recto descendunt limite Parcae*, 6.629. The phrase is yet another adaptation to the narrative; the unpredictable course is picked up in the narrative by *nunc hoc, nunc illo in sanguine* (751).

747 f. secum / praecipitans: a combination of Vergil's *praeceps / cum ruit* (12.684 f.) and *involvens secum* (12.689).

748 exhaustus turbine fesso: 'exhaurio' of physical exhaustion occurs first in Verg. *G.* 4.251 (*apes*); with inanimate subjects also *Aetna* 367, *Th.* 5.421 (*flamina*), 6.683 f. (*discus*) *tandemque exhaustus* . . . / . . . *ad terram redit.* For 'turbo' = 'whirling motion' cf. e.g. *Aen.* 12.531 *scopulo atque ingentis turbine saxi.* Among the passages adduced in TLL s.v. *fessus* 612,3–57 i.q. 'de rebus (saepe fere i.q. afflictus') only Val.Max. 8.11 ext. 5 *artem inritam fesso labore* and Sil. 14.43 f. *fesso* . . . / *bellandi studio* are somewhat similar, but less audacious.

The pathetic fallacy of *exhaustus* and *fesso*, inspired by Homer's ἐσσυμένος περ (*Il.* 13.142), is comparable with Valerius' *bacchatus* (6.634).

749 aut vallem cavat: *vallem* is effected object of 'cavare' (= 'cavando efficere', TLL 655,13 ff.); cf. Verg. *G.* 1.262 *cavat arbore lintres*, *Aen.* 2.481, 7.632, Plin. *Nat.* 32.76. At the narrative level the phrase anticipates Amphiaraus' descent (*specus* 818); see introd. note to 744–51. The 'end of movement' theme is used to illustrate directly the action of the narrative in *Th.* 3.675 f. (torrent ~ end to quarrel) *donec stetit improbus alto / colle minor magnoque invenit in aggere ripas* and 4.143 f. (Hippomedon ~ Centaur) *donec Peneia* . . . / *stagna subit magnumque obiectus detinet amnem.*

aut medios intercipit amnes: 'bars a river in mid-course'. This second alternative is a variation on V.Fl. 6.635 *inque novum* . . . *deficit amnem*, more closely imitated in *Th.* 4.143 f. (above).

For 'intercipio' = 'break the continuity' (OLD s.v. 5) cf. Curt. 4.2.9 *praeceps* . . . *murus pedestre interceperat iter*, *Th.* 7.361.

750 f. ingentique viro magnoque gravatus / temo deo . . .

fervet: for the traditional weight of the gods see Cancik (1965: 93–95), Bömer on Ov. *Met.* 2.161 with literature, note on 743; in Statius further *Th.* 5.401 f. (Hercules), 429 f., *Silv.* 1.1.19, 38, 56 (Domitian's statue). The phrase is a close imitation of Hom. *Il.* 5.839 δεινὴν γὰρ ἄγεν θεὸν ἄνδρα τ' ἄριστον. The hero's size further recalls *Aen.* 6.413 *ingentem Aenean* (see also on 790).

temo is used for 'currus'; cf. *Aen.* 12.470, *Th.* 3.260 f. *adhuc temone calenti / fervidus* (sc. Mars), 7.766. The phrase imitates Hom. *Il.* 5.838 f. μέγα δ' ἔβραχε φήγινος ἄξων / βριθοσύνῃ (sc. Athena's; Homer's lines 838 f. were athetized by Aristarchus as absurd and illogical), earlier referred to by *onus* (743). OLD s.v. 2a takes *fervet* here = 'to reek (with blood)'; in my opinion the preceding simile rather requires the sense 'be in swift movement' (OLD 4), for which cf. Luc. 9.254, V.Fl. 6.588, Sil. 13.742 (all of human beings).

751 nunc hoc . . . in sanguine: in accordance with the mountain-side's rush *limite non uno* (747). If my interpretation of *fervet* is correct, *in sanguine* rather denotes place than circumstance or instrument; cf. *Th.* 2.626 *intercepta natat prorupto in sanguine lingua*, 3.359.

752 f. ipse sedens telis pariterque ministrat habenis / Delius: the phraseology obviously imitates *Aen.* 10.218 (Aeneas acting as helmsman) *ipse sedens clavumque regit velisque ministrat*; cf. *Aen.* 6.302 (Charon) *ipse ratem conto subigit velisque ministrat* and Valerius' imitation in *Arg.* 3.38 *ipse ratem vento stellisque ministrat.* The construction in these cases is uncertain; see TLL s.v. *ministro* 1020,18. Here *telis* and *habenis* are probably dative (so Austin on *Aen.* 6.302), not ablative (Langen on V.Fl. 3.38), 'he attends to both spears and reins'.

The imitation of Vergil's *velisque* makes perfectly clear what *habenis ministrat* means, but the implication of *telis ministrat* is not so obvious. Juhnke (122), supposing that Apollo acts as both charioteer and warrior (also Amar-Lemaire), takes this double role of Apollo as slightly varying Hom. *Il.* 17.464 f. οὐ γάρ πως ἦν οἶον ἐόνθ' ἱερῷ ἐνὶ δίφρῳ / ἔγχει ἐφορμᾶσθαι καὶ ἐπίσχειν ὠκέας ἵππους; the god's ability here would thus be contrasted with man's deficiency as is the case in 9.249 (Dewar). However, the explicit mention of Apollo's killing of Lampus in 759 implies that this is a singular act of personal revenge. Hence the god is probably represented as 'providing' his priest with weapons, for which 'tela ministrat' is the regular expression; cf. Liv. 28.19.4, Luc. 7.574 (Caesar, also supplying fresh swords), *Th.* 10.571. Cf. also *Aen.* 10.333 *suggere tela mihi.* The association chariot ~ ship, achieved by

the reference to *Aen.* 10.218, will be exploited in the simile 791–93.

The line echoes *Th.* 4.219 (of Amphiaraus) *arma simul pressasque iugo moderatur habenas.*

753 f. ipse docet . . . flectit / . . . aufert: the rising tricolon recalls Athena's efforts in Hom. *Il.* 5.290 βέλος δ' ἴθυνεν Ἀθήνη, 853 ff. καὶ τό γε χειρὶ λαβοῦσα . . . / ὦσεν . . . / . . . ἐπέρεισε . . . and *Aen.* 10.331 f. *deflexit . . . stringentia corpus / alma Venus*; cf. *Th.* 8.703 *partem Tritonia vellit.* Zwierlein (1988: 69) further compares *Silv.* 5.2.105 f. *adversaque tela subisti / pellere. Docet iactus* is a singular phrase. According to A. Hus (1965: 131 f.) 'docere' = 'déterminer' is a Statian invention, a poetical extension of 'conseiller en qualité de technicien'. His translation of this line 'détermine lui-même le jet du trait' is correct, but *Th.* 6.244 *ordo docet casus*, the only other occurrence, cannot be taken to mean 'C'est l'Histoire qui détermine les événements'. Cf. further *Th.* 8.524 *direxit iactus.*

The collocation *fortunam* (= 'success') *aufert* occurs only here.

755–59 This series of slayings is carefully arranged. The first two victims are contrasted by their way of fighting, *pedes* ~ *alto equo*; in both cases the 'attributes' follow the names. The next three victims are provided with biographical (Aetion) or 'anecdotal' (see Fenik 16 f.) backgrounds; the criminal past of the last two (Polites, Lampus) serves to justify their deaths, esp. Lampus', who is killed by Apollo himself. The order in this rising tricolon is: attribute, name. For similar arrangements see 711–22 n.

The description of these killings is obviously inspired by the Perseus-Phineus section in Ov. *Met.* 5.1–235; see notes on 755, 756 f., 757, 759, 765. The names of Melaneus, Aethion and Lampus are taken from Ovid's mêlée, just as Aconteus (201), Hypseus (310, 723), Idas (588) and Chromis (714), which also occur in Vergil. For further influence of the Ovidian passage see notes on 309–42, 679, 723 f., 804 and Index V.

755 sternuntur terra: *terra* Pω; *terrae* MmuTr, Kohlmann (*falso*: Klotz). For the interpretation of *terra(e)*, locative or dative, see K.-St. I, 484 and LHS 149; Bömer on Ov. *Met.* 7.578 *terraque* (*terrae* dett.) *iacentes* states that there are no fixed rules, citing 'procumbere' with *terra* in Ov. *Met.* 2.347, with *terrae* in 5.122. Cf. also Luc. 4.647 *sternique vetabere terrae* (Haskins *terra*), Apul. *Met.* 9.37. In defence of *terra* here, Hill adduces *Th.* 3.213 *terraque insternar avita* (explained

differently by Snijder), 7.25, 9.816 (*humi*) and 10.318 (*humo*). With *tellus* the abl. construction is regular: *Th.* 9.536 *qua tellure cadat*, *Silv.* 1.2.109, 5.5.69, Sil. 10.459 *sternit tellure Bagesum.*

Melaneus pedes: *pedes* predicative. Melaneus is one of Actaeon's dogs (like Pterelas in 632) in Ov. *Met.* 3.222, he is a Centaur in *Met.* 12.306, but Statius does have in mind (see introd. note 755–59) *Met.* 5.128 *sternitur et Melaneus.*

755 f. Antiphus alto / nil defensus equo: the name only here and *Th.* 9.252, where he is an Argive. This Homeric name (e.g. *Il.* 2.678, 864; 4.489) is not found in Latin epic outside Statius. 'Altus' of horses first occurs in *Aen.* 7.624 f. (also contrasted with *pedes*) *pars arduus altis / . . . equis furit*; cf. Ov. *Met.* 12.345 f. (of a Centaur) *tergoque Bienoris alti / insilit*, V.Fl. 6.28 f. Mars *saevus ab altis / . . . equis*, *Silv.* 2.5.7 (*ferarum*). The adjective is not otiose, but emphasizes that 'even this was of no use', a favourite *topos* which is also in the background of the next killing. Lesueur's (157) 'sans doute . . . l'animal s'est cabré devant l'ennemi' seems to miss the point.

756 f. genitusque Heliconide nympha / Aetion: the name, also *Th.* 6.465 (a horse), is taken from Ov. *Met.* 5.146 (*occidit*) *Aet(h)ionque sagax quondam ventura videre* (see comm. on 765); for its orthography see Bömer. As Ovid's passage is in Statius' mind (see also 755, 757), Aetion's miraculous origin may have been triggered by *Met.* 5.145 (Astreus) *matre Palaestina, dubio genitore creatus.* The purpose of this biographical detail is to emphasize the irony of Aetion's death at the hands of Apollo's priest. 'Heliconis' as adj. is not found before Statius; also *Silv.* 4.4.90.

757 caesoque infamis fratre Polites: the name only here in the *Thebaid*; he is one of Odysseus' companions in Homer (*Od.* 10.224, also Ov. *Met.* 14.251), son of Priam in the *Iliad* and in Vergil. The phrase imitates Ov. *Met.* 5.148 *caeso genitore infamis Agyrtes*, which is the only other occurrence of 'infamis' with a participle instead of an abstract noun in the ablative; the gen. occurs in Ascon. *Corn.* 49.14, Suet. *Jul.* 79.2 (TLL s.v. 1338,12 ff.). The 'anecdote' justifies his death. The substitution of 'brother' for Ovid's 'father' is in accordance with the poem's theme.

758 f. conatusque toris vittatam attingere Manto / Lampus: Lampus, different from the Theban of *Th.* 2.623; the name is Homeric, e.g. *Il.* 15.526, but Statius borrows from Ov. *Met.* 5.111 *Lampetide.*

The seer Manto (cf. *Aen.* 10.199), daughter of Teiresias (Ov. *Met.* 6.157, imitated in Sen. *Ag.* 319 ff.) and found in the Theban portions of the Epic Cycle (RE XIV 1355–9, Eitrem) is mother of Mopsus possibly by Apollo; see Roscher 2327.27 ff. She is also mentioned in *Th.* 4.463 (*innuba*), 518 (*Phoebeia*). Vergil brings her to Italy, *Aen.* 10.199 *fatidicae Mantus.* The rape-story seems to be invented here to justify Apollo's anger, but the motif is borrowed from *Aen.* 10.389 *Anchemolum thalamos ausum incestare novercae.* 'Vittatus' of persons is rare, Luc. 1.597, V.Fl. 2.588, *Silv.* 3.3.3; cf. further Ov. *Am.* 1.7.17 *vittatis Cassandra capillis,* V.Fl. 1.385, *Ach.* 2.15, *Silv.* 4.8.1, 5.5.29. As Barth suggests, the adj. may emphasize the atrocity of the rape; cf. Apoll. Rhod. 1.760 f. (Apollo killing) ἑὴν ἐρύοντα καλύπτρης / μητέρα ... Τιτυὸν ...

For 'attingo' with sexual connotations cf. Pl. *Mil.* 472, Catul. 67.20, Ov. *Ars* 2.630, *Th.* 5.455 f.; TLL s.v. 1144,63–68, Adams (1982: 186). As in 7.212 (*matrem scelerasse toris*), *toris* can be taken either as loc. abl. (cf. V.Fl. 2.202 f. *toris exhorruit* ... / *mater*) or transf. = 'sexual union' (cf. *Silv.* 3.3.109, Maurach 73). Note the excessive repetition of t-sounds.

759 in hunc sacras Phoebus dedit ipse sagittas: possibly, it is Apollo himself shooting Lampus with his own (*sacras*) arrows, in contrast to his preceding actions (*telis* ... *ministrat,* 752). However, no parallels for 'dare in aliquem' = 'inmisit' (Lactantius ad loc.) are available; the passages adduced by TLL s.v. 1671,17 ff. (Luc. 8.134, 194 *in laevom puppim dedit,* V.Fl. 7.545 *in proelia tauros*) are different. Therefore, I agree with Dewar (at 9.728 ff.); in this special case of impious Lampus, Apollo supplies his priest with his own arrows, instead of the *tela* before. Silius provides a good parallel, *vos in Tarpeia Tonantis / tecta faces ferrumque datis* (5.635 f.).

760–70 *The chariot smashes its way through bloodshed; Amphiaraus reaches the climax of his furor (768 ff.).*

The structural imitation of *Il.* 5.722–32, Here looking after the preparation of horses and chariot, may explain the itemization of the chariot's parts; see 763 n. As for content and phrasing, however, St. improves on *Il.* 11.534 ff. (Kebriones' chariot), *Aen.* 12.328 ff. (Turnus' chariot) and V.Fl. 6.414 ff. (Ariasmenus' chariots thrown into confusion by their own scythes). The scene has its counterpart in *Th.* 10.476 ff.; cf. further Silius' imitation in 4.162 ff., Corippus 5.514 f. (762 n.).

Descriptions of scythed chariots are given in Xen. *Anab.* 1.8.10, Liv. 37.41, Curtius 4.9.5, etc.

Statius' amplification of the physical details makes it a scene of 'revolting horror' (Williams 1978: 259), describing the 'Allgewalt des Todes, jedoch nicht in seiner Majestät, sondern in höchster Ekelhaftigkeit' (Raabe 212). The list of his borrowings given in Appendix VIII may show that the motif was treated rather freely by him and by Valerius.

760 f. cornipedes trepidi ac moribunda reflantes / corpora rimantur terras: *trepida ac* ω; *-di ac* PtO, edd. since Kohlm. Hill reads *-i ad*, arguing 'aera (Lucr. 4.938) non corpora possumus reflare'. OLD s.v. takes 'reflare' here as intr., which postulates *-i ad.* As Imhof's interpretation 'schnaubt . . . vor dem Wall noch zuckender Leichen' and a conceivable sense 'exhale (the smell of)' find no parallel, Hill's conjecture is best accepted; cf. Liv. 23.17.10 *trepidante ad*, Larg. 229 *timidus ad.* Raabe's interpretation of the phrase ('flößt . . . ihre Wildheit . . . den . . . Gefallenen Furcht ein', 211) is puzzling.

The horses' fear may be illustrated with Hom. *Il.* 10.492 f. . . . μηδὲ τρομεοίατο θυμῷ / νεκροῖς ἀμβαίνοντες. For 'cornipes' see on 137.

rimantur terras: not 'rimas agunt' (Lact.) or 'probe the ground' (Mozley), but 'späht aus nach sicherem Grund' (Imhof). For 'rimari' = 'cast one's eyes about for' (OLD 2b) cf. *Th.* 5.210 (*vulnera*, imitating *Aen.* 11.748), 11.526 f., Sil. 17.518 (*ducem*).

This search for (open) ground, i.e. not covered by corpses, first occurs in Hom. *Il.* 10.199 f. ἐν καθαρῷ ὅθι δὴ νεκύων διεφαίνετο χῶρος / πιπτόντων; the motif is perversely exploited in Luc. 7.794 f. (Caesar after Pharsalus) *iuvat Emathiam non cernere terram / et lustrare oculis campos sub clade latentes.* The horses' natural desire not to trample dead and dying bodies varies the literary models, Hom. *Il.* 11.534, *Aen.* 12.338; cf. also *Th.* 10.478, Sil. 4.164. Zwierlein (1988: 83) relates the theme of the trampling horses' hooves to Hellenistic art (Alexander-sarcophagus), but his illustrations from literature are ill-chosen; in Luc. 7.528 f. the horse tramples his own rider, in *Th.* 8.451 a Centaur is killed by his own hooves. An example from actual warfare is provided by Caes. *Civ.* 2.41.

761 f. omnisque per artus / sulcus: *sulcus*, of a ship in *Aen.* 10.296, is used of a wheel-track first by Statius, *Th.* 6.312 *alto per gramina sulco*, 415 f. *delet sulcos iterata priores / orbita*, 8.147, 12.273; cf. Claud. *Cons. Olyb. et Prob.* 101 f. *cursuque rotarum / saucia dividuis clarescunt nubila sulcis.* The association of this scythe-chariot with a plough (see on 713) is continued with *fossis* (767).

762 incisis altum rubet orbita membris: imitated by Corippus 5.515 (Raabe) *quassisque rubet levis ungula membris.* As a parallel for adv. acc. *altum* here TLL s.v. 1781,69 adduces only Juv. 1.16 (*altum dormiret*); *Th.* 9.438 f. *altius Hebrus / Gradivo bellante rubet* is more apt.

The reference is to the thick layer of blood covering the track; for 'altus' of blood cf. *Aen.* 11.633 *sanguine in alto,* Luc. 1.329, 3.572, *Th.* 5.310 *cruor altus,* Sil. 4.162 *altusque virum cruor, altus equorum.*

763–65 This specification of the chariot's victims is a characteristic development of the Vergilian idea in *Aen.* 12.329 f. *seminecis volvit multos: aut agmina curru / proterit* (Mozley 1933).

The horrific detail of the 'half-dead' watching the chariot's murderous approach occurs only here. The opposition *iam ignorantes / vident* is reminiscent of *Aen.* 9.345 *ignaros; Rhoetum vigilantem et cuncta videntem* and the Lemnian massacre in V.Fl. 2.221 ff. *vinoque soporos* (. . .) *quosdam insomnes et cuncta tuentes*; the phraseology is borrowed from Ovid (see 765n).

763 hos iam ignorantes: 'unconscious', in contrast with *vulnere semineces* below. In Raabe's (1974: 211 f.) view *iam ignorantes* denotes those who think they have escaped the wheels and are now, to their surprise, killed by the axle, which is an astonishing explanation to anyone who ever saw a chariot; moreover, Raabe seems to overlook that this is a scythe-chariot (712).

terit impius axis: this adaptation of *Aen.* 12.329 f. *curru / proterit* (simplex pro composito) raises the question whether *axis* is used here per synecdochen (as often, Deipser 1881: 15; e.g. *Th.* 2.714), or in its strict sense. The latter seems the more likely as it specifies the (scythed-)axle as one of the chariot's murderous parts itemized by Statius: *axis* (but see on 780), *frena, temo* (but see on 766) and *rotae.* This detailed listing adds to the effect of horror.

Poynton's (1963: 260) suggestion to read *improbus* (= 'doing more than what is natural'), approved by Klinnert, is tempting, as it would quote from Vergil's boulder-simile an element which was left out by St. in 744–49, viz. *Aen.* 12.687 *mons improbus*; cf. Hom. *Il.* 13.139 (not *Od.* 11.598 as Knauer suggests) ἀναιδέος . . . πέτρης. But *impius* makes good sense. The epithet may seem surprising or even paradoxical for a chariot steered by Apollo, but, if taken predicatively, it aptly qualifies the ruthless career; see also 23 n.

763 f. at illi / vulnere semineces: a standard element in this typical scene; cf. *Aen.* 12.329 *seminecis volvit multos* (proleptic according

to Con.-Nettleship), *Th.* 10.477 *semianimumque cruorem*, Sil. 4.164 *seminecum letum*.

The adj. occurs five times in both Vergil and St., four times in Valerius, twice in Silius; with instr. abl. also *Aen.* 5.274 f. *gravis ictu / seminecem liquit saxo lacerumque viator*, in a similar context.

764 nec devitare facultas: the noun is very rare in poetry (Van Dam on *Silv.* 2.1.188), but St. has it nine times, five in the *Thebaid*; with infinitive also *B. Afr.* 78.4, *Th.* 4.513, 10.130, 12.36, *Silv.* 2.1.188, 229. *Devitare* also is mainly prosaic, but occurs in similar contexts in Enn. *scen.* 164 V. (Joc. 325) and Lucr. 3.1079 *nec devitari letum pote quin obeamus.*

765 venturum super ora vident: Mozley's 'see it as it draws nigh to crush them' obscures the cruelty of the chariot's crushing the very faces which see its approach. Cf. *Th.* 7.58 *protritaque curribus ora*, 8.660 f. The phrasing is taken from Ov. *Met.* 5.146 *sagax quondam ventura videre*; see introd. note 755–59.

765b–68a In these lines Statius replaces Vergil's chariot-of-Mars simile (*Aen.* 12.331–36) with an elaboration of some Homeric details from *Il.* 11.535 ff. These elements were left out by Vergil, but adapted by Valerius in *Arg.* 6.415 f., 424 f. The horrific details of the wheels slowed by blood (cf. *Th.* 10.479) and the horses' legs entangled in entrails are Statian invention and may well be qualified as 'bis nahezu zum Exzeß gesteigert' (Raabe 211; cf. Williams [1978: 259]).

765 f. iam lubrica tabo / frena: this detail, only here, replaces – together with *madidus temo* below – Homer's blood-stained ἄντυγες in 11.535 f. 'Tabum', seven times in Vergil, is a favourite of St. (16 times), e.g. *Th.* 12.283 f. *lubrica tabo / gramina.*

In *Arg.* 6.414 *temo* (Heins.) should be preferred to *frena* (Vat., Courtney, Ehlers); see Langen.

766 nec insisti madidus dat temo: *temo* may be used in its strict sense 'pole', for which Caes. *Gall.* 4.33.3 (on the Britains' use of chariots) would provide a parallel, . . . *per temonem percurrere et in iugo insistere* (of the *aurigae* according to Meusel); cf. *Aen.* 12.470 (*aurigam*) *longe lapsum temone reliquit.* But a reference to the slippery chariot's bodywork (Homer's περὶ δίφρον) seems more appropriate; cf. Ov. *Met.* 2.316, *Th.* 2.723, 3.260.

The construction of 'dare' with inf. is mainly poetic, not before Lucretius, and is especially favoured by Vergil; K.-St. I, 681b, Williams on *Aen.* 3.77. Examples with inf. passive are rare (TLL 1688,67 ff.),

e.g. *Aen.* 11.789 *da, pater, hoc nostris aboleri dedecus armis*, Sil. 7.592 *maioremque dedit cerni*, 11.362 f. *nec tantum fata dederunt / externa peragi dextra*. The difference between these sentences and ours is that here the subj. acc. (*se*) is omitted. For transitive 'insisto' cf. *Aen.* 6.563, *Th.* 3.319. The singularity of our phrase may be seen by comparing *Silv.* 5.2.167 *patrias dabit insedisse curules*. Statius' immediate model is V.Fl. 6.415 f. *currus caede madens*, but his phrase concentrates rather on the consequences of Valerius' factual description; see also below.

766 f. rotaeque / sanguine difficiles: like the entangled hooves below, this gruesome element of the chariot's wheels being slowed down elaborates on Homer's description of the bloodspattering (hooves and) tires in *Il.* 11.536 f. Again St. thinks through the consequences of what is described by Homer.

The 'wheels', absent in the versions of Vergil and Silius, have a similar role in V.Fl. 6.414 (*radii*) and *Th.* 10.479 *sanguineus lavat imber et inpedit axes* (= 'wheels'; see Williams ad loc.).

'Difficilis' = 'impeditus' has no precise parallel, but Vitr. 10.3.9 comes close, *minores rotae . . . difficiliores habent motus*; cf. further *Th.* 4.334 *difficilesque manus*, 6.845 *nodisque lacerti -es*, and 'facilis' in Verg. *G.* 1.40 (*cursum*), *Silv.* 3.2.125 (*gyro*), *Th.* 5.544 (*cursum*).

767 f. tardior ungula fossis / visceribus: the 'ungula calcans' is a common feature in the typical scene of 'the careering chariot', Hom. *Il.* 11.536 f. ἀφ' ἱππείων ὁπλέων ῥαθάμιγγες, closely imitated in *Aen.* 12.339 f. *spargit rapida ungula rores / sanguineos* and Sil. 4.164 f. *gravis ungula pulsu / et . . . taetros e sanguine rores / spargit humo*; cf. also *Th.* 10.478 f., Corippus 5.514 f. Valerius concentrates rather on the chariot's victims, 415 f. *regum / viscera . . . curribus haerent*. Both 'hooves' and 'entrails' are combined by Statius in our line, focussing upon the impeding effects on the horses themselves.

For 'fodio' = 'effodio', 'tear out' (OLD 4) cf. *Th.* 11.614 *o si fodienda redirent lumina*, *Silv.* 1.2.84.

768 ff. in morte relicta / spicula . . . / avellit: 'snatches darts abandoned in the slain' (Mozley), an apt illustration of furious rage at the climax of the *aristeia*.

A possible source for the motif is Hom. *Il.* 13.260 ff. δούρατα . . . τὰ κταμένων ἀποαίνυμαι, but the context of actual fighting is much closer to Turnus' raging in *Aen.* 12.330 *raptas fugientibus ingerit hastas*, where, however, the precise meaning of *raptas* is disputed. (Forbiger's

and) Williams' interpretation makes Vergil's line similar to ours, 'the spears that he snatches from his victims'; cf. *Aen.* 10.383 f. (below). Conington-Nettleship are inclined to accept Heyne's interpretation 'arreptas', though admitting that it is not clear where the spears all come from. Statius either interpreted Vergil's *raptas* as *avellit*, or transformed his model into this paroxysm of rage. He probably also has in mind Ov. *Met.* 5.137 *hastam .. de vulnere raptam.*

'Mors' = 'mortuus', since Accius, is not uncommon, (TLL 1504,41 ff.); e.g. *Th.* 9.29.

769 e mediis extantes ossibus hastas: cf. Catul. 64.18 *nymphas extantes e gurgite*, *Th.* 5.252 f. *extantesque reclusis / pectoribus capulos*, 7.596 f. The phrase hyperbolically imitates Pallas' single act in *Aen.* 10.383 f. *hastamque receptat / ossibus haerentem.*

770 strident animae currumque secuntur: 'strid(e)o' (Gk. τρίζω) of ghosts occurs in Luc. 6.623, *Th.* 9.299; cf. *stridor* in *Th.* 1.51. The revengeful pursuit of souls who have left the body by a violent death is a widely accepted belief; see RE XIV 330 f. (Hopfner). Cf. Dido's threat in *Aen.* 4.384 ff. *sequar . . . absens / et . . . / omnibus umbra locis adero* with Pease's note, Tib. 1.5.51 with K.F. Smith's references to Ov. *Ib.* 157 ff., V.Fl. 3.384 ff., *Th.* 3.75 f. *te diro horrore volantes / quinquaginta animae circum . . . / adsilient*, Amm. 14.11.17; cf. further *Th.* 5.163 and Dewar's note on *Th.* 9.432 f.

771–93 *Apollo bids farewell to his beloved priest (771–77); Amphiaraus asks him to take revenge on his treacherous wife.*

The main models in this subsection are Sen. *Her.F.* 569 ff.. and the recognition-scenes in *Il.* 5.815 ff. and *Aen.* 12.632 ff. The (sub)section is brought to a close by a comparison of the chariot's sorrow to that of a sinking ship (791–93).

The number of word-repetitions in this part and the next section (794–823) is remarkably high:

779	*peritura* (*iuga*)	–	792	*peritura* (*ratis*)
785	*deferre* (*laurus*)	–	820	*defert* (*currus*)
786	*recessuro* (*vati*)	–	794	*-ae* (*terrae*)
790	*ingemuit* (*currus*)	–	822	*ingemuit* (Amph.)
797	*fragor* (*belli*)	–	815	*fragor* (of earthquake)
799	*nutant* (*culmina*)	–	801	*nutantia* (*tela*)

803 *inque vicem* (armies) – 817 *inque vicem* (stars and underworld)

The greater part of these repetitions may be explained as closely connecting the narrative with the similes in 791–93, 804–808 (799, 803) and/or reflecting events on earth at a cosmic level (786, 799, 803). All repetitions contribute to the thematic consistency of the Book's final part. Likewise, the high frequency of future participles is exceptional. In addition to 779, 786, 792 and 794 (above), we find the vocative form used in 776, 777; see note on 776 f.

771 tandem se famulo summum confessus Apollo: 'confiteri' with acc. = 'to reveal oneself as' first occurs in *Aen.* 2.591 (see Austin ad loc.) *confessa deam* (i.e. Venus), followed by Ov. *Met.* 3.1 f. (Jupiter) *deus posita fallacis imagine tauri / se confessus erat*; cf Ov. *Met.* 12.601 *fassusque deum*, *Th.* 2.122. Statius' phrase extends this poetic usage with *summum*, imitating Vergil's *deam* (unless *summum* = 'for the last time', which, in spite of *Th.* 6.494, is unlikely). The same constr. occurs in *Th.* 11.666 f. *seseque minorem / confessus*; TLL s.v. 228,26 ff. For 'famulus' of a god's attendant (also 692) cf. Cic. *Leg.* 2.22, Catul. 63.68, Hor. *Ars* 239, Ov. *Met.* 3.574, *Th.* 6.377; cf. further V.Fl. 2.268 (*famularibus*), *Th.* 9.794 (*famulata*). In combination with *famulo*, *summum* denotes that Apollo is Amphiaraus' particular god; *Aen.* 11.785 (Arruns' prayer) *summe deum . . . Apollo* is similar.

Statius passes over Apollo's casting off his disguise (see 739), an element explicitly mentioned by Ovid (above); cf. also Sen. *Tro.* 213 f. (of Achilles) *exuit . . . / falsasque vestes, fassus est armis virum.*

772–77 In lines 772–73 of this farewell Apollo refers to the fixed time allotted to human life and to the gods' power only to delay, not to change, inevitable fate. His allusive train of thought can be illustrated from the Vergilian passage which is in the background of this sad speech. In *Aen.* 10.467 Jupiter consoles Hercules, who cannot answer Pallas' prayer (imitated in *Th.* 7.730 ff.), *stat sua cuique dies, breve et inreparabile tempus / omnibus est vitae* (cf. Sil. 3.134); his reference to his own son Sarpedon in Vergil's lines 470 f. recalls how Hera blamed him for considering to save Sarpedon in Hom. *Il.* 16.441 ἄνδρα, θνητὸν ἐόντα, πάλαι πεπρωμένον αἴσῃ. Both passages are imitated in V.Fl. 6.624 ff. (referred to by Statius in 690 ff.), where Jupiter decides not to save Colaxes, *quin habeat sua quemque dies* (628).

Apollo's adhortation *indue famam* may stem from the same passage, *Aen.* 10.468 f. *sed famam extendere factis, / hoc virtutis opus* (cf. Sil. 9.375 f.);

utere luce tua borrows from *Aen.* 12.932 (below). The gods' power (only) to delay fate is referred to with *dum . . . veretur*, implying that the seer has already outlived his time (cf. Amphiaraus' reaction in 781 *quonam usque . . . morabere . . .*); this epic concept is best illustrated with *Aen.* 7.315 (Juno) *at trahere atque moras tantis licet addere rebus*, *Aen.* 10.622–25.

The phraseology in 774 ff. obviously imitates Sen. *Her.F.* 569 ff., thus associating the truth of the irrevocability of fate with exceptions to this rule, Orpheus' and Hercules' *katabaseis.*

772 utere luce tua longamque . . . indue famam: *luce* = 'life'. The first colon varies Turnus' final words in *Aen.* 12.932 f. *utere sorte tua.* For 'induo' with objects 'fere incorp.' (TLL s.v. 1263,84 ff.) cf. Cic. *Inv.* 1.4 (*audaciam*, cf. Ar. *Ec.* 288 ἐνδυόμεναι τόλμημα), Tac. *Hist.* 4.38 (*pavores*); with *famam* only here, but compare such expressions as 'fama spoliare'. Cf. further Hom. *Il.* 1.149 ἀναιδείην ἐπιειμένε.

773 dum . . . me . . . Mors inrevocata veretur: the only instance of the epithet before our line and *Ach.* 1.791 is Hor. *Ep.* 2.1.223, where the sense is different; see Brink ad loc. For *-tus* = *-bilis* see 703 n.; cf. Luc. 1.509 *ruit inrevocabile volgus*, Sen. *Her.F.* 559 *Parcarumque colos non revocabiles.* The phrase implies that Apollo has delayed the seer's death (cf. 781). Juno's statement in *Aen.* 12.147 ff. illustrates this and the next line, *qua visa est Fortuna pati Parcaeque sinebant / . . . texi: / nunc . . . / Parcarumque dies . . . propinquat*; see also on 789.

tibi me iunctum: cf. Ov. *Met.* 5.60 f. *iunctissimus illi / . . . comes*, 9.549, *Ach.* 1.312.

774 f. vincimur: inmites scis nulla revolvere Parcas /stamina: 'inmitis' is applied to the Parcae first in Prop. 4.11.3 (in Verg. *G.*. 4.492 of Pluto); cf. Ov. *Met.* 13.260 (*fatis*), Luc. 2.304 (*divi*), Sen. *Her.F.* 569 (below), *Silv.* 2.6.78 (of Nemesis).

For *stamina* 'thread of life' spun by the Fates cf. Tib. 1.3.86, Sen. *Oed.* 982, *Th.* 5.274 f. *absciderunt tristes crudelia Parcae / stamina*, *Silv.* 3.3.125 f. With 'revolvo' also Sil. 2.181 *revoluto stamine*, 1.115 (with different sense; see Spaltenstein 1986 ad loc.); cf. further Sen. *Oed.* 985 f., *Her.F.* 182 f. *sorores / nec sua retro fila revolvunt.* The same concept occurs in Ov. *Met.* 10.31 (*retexite fata*), Luc. 6.703 (*repetitaque fila*), *Th.* 8.59 (*iterataque pensa Sororum*); cf. also *Silv.* 3.3.186 f. *nec flectere Parcas / . . . datur* and – much to the point here – Sen. *Oed.* 989 f. *non illa deo vertisse licet / quae nexa suis currunt causis.* See further Zwierlein (1986: 259 f.).

Apollo's admission of his eventual defeat (cf. V.Fl. 4.118 ff.) and his subsequent farewell in 775 ff. are cleverly fleshed out with the phrasing of Orpheus' (successful) appeal to the Underworld in Sen. *Her.F.* 569 (see also on 773) *immites potuit flectere cantibus . . .*, 582 f. *tandem mortis ait 'vincimur' arbiter, / 'evade ad superos . . .'*; cf. also Hercules' self-assured promise in *Silv.* 3.1.171 f. *Parcarum fila tenebo / extendamque colus – duram scio vincere Mortem –* . . ., 3.5.40 f. (note on 782 f.).

For 'nullus' as an emphatic negative see Fordyce on Catul. 17.20, Löfstedt *Synt.* II, 370.

In *Th.* 8.11 f. the Parcae are still spinning his life when Amph. suddenly bursts into Hades.

775 f. vade, diu populis promissa voluptas / Elysiis: Hill follows Housman (*Class. Pap.* 1199, on *Th.* 1.716 f. *adsis, o memor*) in omitting the comma after *vade*, considering *voluptas* an apposition, instead of a more natural formal address; cf. Svennung *Anredeformen* 1958, 253 ff. Klinnert's rejection (p. 615) finds support in *Aen.* 4.223 *vade age, nate, voca*, *Th.* 8.743 *vade, o . . . puer inclyte. . . .* Solemn (epic) *vade* also occurs in *Aen.* 3.480, *Th.* 2.19, 10.210, 11.112, 12.780 *vade atra dature / supplicia extremique tamen secure sepulcri*, inverting the meaning of 776 f. (see note).

As a term of endearment 'voluptas' also occurs in 363 (see note), *Silv.* 2.4.1. For plural 'populi' referring to the 'communities' in the underworld cf. *Aen.* 6.706.

776 f. certe non perpessure Creontis / imperia: *imperia* is explained by the following clause as referring to Creon's order not to bury the Argives; cf. *Th.* 12.375 f. *dura Creontis / iussa*, 12.453 f. *sprevisse Creontis / imperia . . . fatentur.* Creon's ban, for which see Soph. *Ant.* 192 ff., Eur. *Phoin.* 1646 ff., is referred to in *Th.* 1.36 f. *tumulisque carentia regum / funera*, 4.640 f., 8.72 ff., 9.517 ff. Venini on 11.661 ff. points out the difference from Greek tragedy, where Creon acts as executor of Eteocles' orders. In Statius Creon's edict is 'un autentico atto di tirannide', comparable with Caesar's order at Pharsalus in Luc. 7.797; his furious hatred of the unburied enemy is best illustrated by *Th.* 12.94–103.

The future participle is rare before Livy (K.-St. I, 760 f.), e.g. *Aen.* 2.511, but freely used by Silver Poets (Dewar on *Th.* 9.67); see introd. note 771–93. For the vocative chosen over the nominative (e.g. *Aen.* 2.283) see K.-St. I, 225 f. and Mayer's note on Luc. 8.338. The vocative of the fut. participle is an elegant mannerism since Callimachus,

especially common in pathetic addresses; cf. *Aen.* 10.811, Ov. *Ep.* 5.59, V.Fl. 1.392. Statius is fond of it according to Dewar on *Th.* 9.295, who quotes 398, 725, 780 of that same book. Statistics are: *Theb.* 13 x, *Aeneis* 4 x, *Metam.* 2 x, Lucan 4 x, *Argon.* 6 x, Silius 4 x.

777 aut vetito nudus iaciture sepulcro: *aut* = 'et' after 'negative Aussage' is frequent from Cicero onwards; LHS 500. Predicative *nudus* imitates *Aen.* 5.871 *nudus in ignota, Palinure, iacebis harena,* the voc. fut. pple. probably echoing Vergil's similar-sounding *Palinure.* For 'nudus' = 'unburied' cf. also Luc. 5.720, 8.434, 9.64, 157; it serves as keyword to the theme of the interdiction, *Th.* 8.73, 12.55 f. *queritur . . . Graium / nuda cohors vetitumque gemens circumvolat ignem,* 193, 216 *heu si nudus adhuc, heu si iam forte sepultus.*

The unique phrase *nudus sepulcro* (abl.sep.) hints at Greek ἄταφος (Soph. *Ant.* 29); predic. *vetito* adds an allusion to the edict. For 'nudus' with abl. cf. Cic. *Att.* 7.12.1, Sil. 5.449.

778–88 The first part of Amphiaraus' reaction returns to the model passages, Hom. *Il.* 5.815 ff. (Diomedes) and *Aen.* 12.632 ff. (Turnus). Lines 781–88 may recall and contrast with Soph. *OC* 1627 ff., (divine summons) τί μέλλομεν / χωρεῖν and Oedipus' subsequent appeal to Theseus to protect his children.

778 paulum respirat ab armis: alluding to Athena's reproving ἤ κάματος . . . / ἤ . . . δέος (*Il.* 5.811 ff.). The verb (= Hom. ἀναπνέω, e.g. *Il.* 19.227) is rare: Enn. *Ann.* 397 Sk., imitated in *Aen.* 9.813 *nec respirare potestas,* V.Fl. 4.279 f. *-ant ambo paulumque reponunt / bracchia,* 7.648, imitated in *Th.* 5.50 f. *ignifera fessus respirat ab Aetna / Mulciber,* which is the only other occurrence with *ab.*

779 ff. olim te, Cirrhaee pater . . . ( ) . . . sensimus: Hom. *Il.* 5.815 γινώσκω σε, θεὰ θύγατερ Διὸς αἰγιόχοιο, *Aen.* 12.632 *o soror, et dudum agnovi.*

For the Silver Latin meaning of *olim* = 'iamdudum' see Dilke on *Ach.* 1.16. *Cirrhaee* = 'Delphic' (see on 664); also *Th.* 8.331 (*hiatu*), Sil. 3.9. For *pater* with vocative epithet as an honorific appellation of a god cf. Enn. *Ann.* 26 Sk. *pater Tiberine,* Verg. *G.* 2.4 (=7) *huc, pater o Lenaee,* Tib. 1.7.23 *Nile pater;* cf. also *Silv.* 4.4.95 *arcitenens . . . pater.*

779 f. peritura sedentem / ad iuga: for *sedentem* see on 752. For 'sedeo ad' = 'sit in the performance of an occupation' cf. Sen. *Her.O.* 372 *amore captus ad leves sedit colos* and *Th.* 7.19 n. *Peritura* is repeated

in the ship-simile 792; cf. Verg. *G.* 2.498 *perituraque regna.* For the seer's awareness of the closeness of death see introd. note 690–823.

780 quis tantus miseris honor: cf. Verg. *G.* 4.495 *quis tantus furor?*, *Aen.* 6.561 *quis tantus plangor ad auras?* Lact. Placidus 'humiliter dixit se non fuisse dignum'; also Rieks (1967: 205). *Miseris* = 'mankind', cf. Homeric δειλοῖσι βροτοῖσι, Lucr. *passim*, Verg. *G.* 3.66, *Aen.* 11.182.

axe trementi: the phrase obviously represents Hom. *Il.* 5.838 f. μέγα δ' ἔβραχε . . . ἄξων / βριθοσύνῃ, the idea of which was earlier referred to by Statius in 743 (*onus*; see note), 750; cf. Sen. *Phaed.* 316 *dum tremunt axes graviore curru.* However, if *axis* is taken meton. = 'chariot' (cf. Prop. 3.14.13, Ov. *Met.* 4.634, V.Fl. 7.286, *Th.* 1.274, 7.763), *trementi* may imply the chariot's emotional reaction to the god's epiphany or presence; see note on 65. The latter interpretation finds support in personifying *ingemuit* (790, of horses and chariot) and *scit* (792, chariot-ship simile).

781 instantes quonam usque morabere manes? cf. *Aen.* 10.624 *instantibus . . . fatis; manes* = 'mors', as in V.Fl. 4.231, *Th.* 10.351 *post manes* = 'after his death', 11.563.

With *morabere* A. responds to Apollo's delaying his death as implied in 773. The tone of his question does not show much gratitude, the gist of it being similar to Turnus' *absiste morari* (*Aen.* 12.676). Cf. the other instances of *quonam usque* 'how ever much longer' (not before Statius), *Th.* 1.215 (Jupiter) *q. u. / nocentum exigar in poenas*, 9.511 f., *Silv.* 1.2.162 *q. hic usque sopor vacuique modestia lecti?* This line is imitated in Claud. *nupt. Hon. et Mar.* 20 (Kulla 21).

782 f. audio iam rapidae cursum Stygis atraque Ditis / flumina: a succinct rewording of Jupiter's oath in *Aen.* 9.104 f. (= 10.113 f.) *Stygii per flumina fratris, / per pice torrentis atraque voragine ripas. Ditis* replaces *fratris*; V.'s *torrentis ripas* and *voragine* are compressed into *rapidae cursum*; *pice* is understood in *atraque.* Statius' *rapidae* is borrowed from *Aen.* 6.550 f. *rapidus . . . amnis, / . . . Phlegethon*, which is a river of fire. Vergil's lines 9.104 ff. combine his own descriptions of the Phlegethon (6.551) and Acheron (6.295), as is pointed out by Con.-Nettleship; these lines also inspired *Silv.* 3.1.186 *et Styga et aetherii iuravit flumina patris* (sc. Hercules).

In *Silv.* 3.5.37 f. St. uses a very similar phrase with reference to his illness involving risk of life, *Stygias prope raptus ad umbras, / cum iam Lethaeos audirem comminus amnes*; but Lachesis prolonged his life (40 f.), see on 774 f.

783 tergeminosque mali custodis hiatus: 'tergeminus', first in Lucr. 5.28 (Geryon), is used to denote Cerberus in Prop. 4.7.52 (*canis*), Ov. *Ars* 322 (*canem*), *Tr.* 4.7.16. Cerberus is referred to as 'custos' in *Aen.* 6.395 *Tartareum custodem*, Sen. *Ag.* 13 f. *custodem Stygis / trigemina . . . colla . . . iactantem* and *Silv.* 3.3.27 *tergeminus custos*. 'Hiatus', of a lion in Lucr. 5.24, is used of the 'wide-opened jaws' of Hydra in *Aen.* 6.576, of Cerberus in *Th.* 2.27 *capitum subrexit hiatus*; cf. Ov. *Met.* 14.65 *Cerbereos rictus*, Sen. *Thy.* 157 (of Tantalus). The collocation *tergeminosque hiatus*, only here, is a further refinement of this motif; *hiatus* refers to the loud barking of C. in *Aen.* 6.417 *latratu . . . trifauci*, imitated in Sen. *Thy.* 675 f. *latratu . . . / trino*.

Williams on *Th.* 10.337 f. explains *mali* here as 'malignus'; the nearest parallel I can provide is Luc. 6.702 f. *saevo / . . . cani*, i.e. Cerberus.

'Hiatus' is a favourite word of Statius (see also 7.37), esp. to denote the 'chasm' in connexion with Amphiaraus' *katabasis*, 1.42, 184, 8.19, 137, 331, 378, 11.175.

784 accipe commissum capiti decus, accipe laurus: fillet and laurel crown, the *insignia* of Apollo, to be transferred to Melampus in 8.294 *intorto signatus vellere crinem*, after a discussion *quo provida laurus / transeat atque orbum vittae decus* (276 f.); see also on 717. In Seneca *capiti decus* is a set phrase for the 'crown' (Fitch on *Her.F.* 257).

A.'s respectful words here allude to and invert Cassandra's coarseness when throwing to the ground her staff and fillet (imitated in *Th.* 3.566 f.) in Aesch. *Ag.* 1267 ἴτ' ἐς φθόρον, as is noted by Canter (Fraenkel's note ad loc.), who also points to Eur. *Tro.* 256 ff., 451 ff.

785 quas Erebo deferre nefas: Barth aptly quotes Sen. *Her.F.* 595 ff. for the more common concept that the *superi* are susceptible to pollution through contact with death, for which Fitch ad loc. cites Soph. *Ant.* 1016–22, Eur. *Hipp.* 1437 f. In support of Amar-Lemaire's statement that neither *superi* nor their *insignia* can enter the underworld I can only adduce *Th.* 8.34 *superum labes*.

Statius may have in mind *Aen.* 6.391 *corpora viva nefas Stygia vectare carina*, Amph. being an exceptional case, and allude to the *pii vates et Phoebo digna locuti* (i.e. priests and poets) in *Aen.* 6.662, of whom Vergil reports: *omnibus his nivea cinguntur tempora vitta* (665). In Vergil it is not clear whether their *vitta* is brought from the upperworld, or given after their arrival in Elysium. Valerius' imitation offers the former interpretation, *seu venit in vittis castaque in veste sacerdos* (*Arg.* 1.839). Statius' narrative is inconsistent in this respect. Lines 8.276 f. imply that the seer's laurel and fillet were actually left behind (cf. also 10.207),

but in 9.654 f. Apollo in self-accusation complains that he saw the laurel go down to Tartarus, which is in agreement with the seer's appearance in 8.87 ff.

voce suprema: also Ov. *Ep.* 2.97.

786 si qua recessuro debetur gratia vati: the fut. participle is repeated (with different sense) in 794. Since it specifies *vati* as the seer himself, the passive form *debetur* manifests the pious tone of his request.

si qua . . . : for this prayer-formula giving the reason why the god should comply see Nisbet-Hubbard on Hor. *Carm.* 1.32.1; cf. further Catul. 76.1 *si qua recordanti* . . .

For 'recedo' cf. *Aen.* 2.791 (Creusa) *recessit in auras.*

787 f. deceptum . . . larem poenasque nefandae / coniugis: the story of Eriphyle's diadem and her betrayal of her husband is told in *Th.* 2.269–305, where see Mulder. Statius nowhere explicitly mentions the precise character of her betrayal (see Ten Kate's harsh criticism p. 69), which traditionally concerns A.'s hiding-place, since *Th.* 3.571 f. *atra / sede tegi* and 606 *ante fores* cannot thus be interpreted. As Legras' suggestion (p. 219) of Statius' ignorance of the myth is unattractive, I think the poet assumed that his audience was fully acquainted with the story. *Deceptum larem,* then, either refers to the hiding-place, or is used in a wider sense, for which cf. Bacchus' statement in 157. The following references to the betrayal are similarly vague: 2.304 f. *miseri decepta mariti / arma,* 4.190 f., 8.104 (A. speaking) *coniugis insidiis et iniquo venditus auro.*

The seer's harsh judgment on his wife is repeated in his request to Pluto in 8.120 ff. si *quando nefanda / huc aderit coniunx, illi funesta reserva / supplicia* and is in accordance with the authorial comments in 4.193 *perfida coniunx* and 12.123 *vatis . . . impia coniunx.* In *Aen.* 6.445 (see below) she occurs as *maestamque Eriphylen,* a remarkable rendering of Hom. *Od.* 11.326 στυγερήν τ' Ἐριφύλην (see Austin ad loc.).

Her name never occurs in Statius (the adj. form in 4.211), not for metrical reasons, as Mulder (on 2.299) thinks (cf. Prop. 2.299 and *Aen.* 6.445), but rather in accordance with Statius' allusive style.

788 pulchrum nati commendo furorem: i.e. Alcmaeon, who killed his mother in accordance with his father's wish (Apollodorus 3.6.2). *Pulchrum* = 'morally beautiful' reflects the seer's view; cf. *Th.* 2.305 (author's comment) *quid insontes nati meruere furores?*

The result of this request is observed by Aeneas in *Aen.* 6.445 f.

Eriphylen / crudelis nati monstrantem vulnera cernit. The story is told in Ov. *Met.* 9.407 ff.

789 desiluit maerens lacrimasque avertit Apollo: the gods leave a friend when he is doomed, as Servius remarks on *Aen.* 12.151 (Juno) *non pugnam aspicere hanc oculis . . . possum* (see note on 773); Con.-Nettleship aptly compare Hom. *Il.* 22.212 f. ῥέπε δ' Ἕκτορος αἴσιμον ἦμαρ, / ᾤχετο δ' εἰς Ἀΐδαο, λίπεν δέ ἑ Φοῖβος Ἀπόλλων!

maerens: for Apollo's sorrow cf. 693 *maestus . . . Apollo,* 6.384 *os fletu paene inviolabile tinctus,* 8.195 *aeternus Phoebo dolor,* 9.645–62.

Succinct *lacrimas avertit* (cf. V.Fl. 4.131 *abstulit . . . oculos*) is a singular phrase; in Sen. *Tro.* 1168 *quo meas lacrimas feram* the metaphor is even bolder.

790 tunc vero: the 'charactère pathétique' of equivalent 'tum vero' (e.g. *Aen.* 5.227, 11.832, 12.756) is aptly described by Chausserie-Laprée (1969: 520 f.) as 'transposant dans un registre dramatique'.

ingemuit currusque orbique iugales: as is apparent from the subsequent simile (*scit peritura* 792) the verb denotes the 'moaning' of chariot and horses for the god's departure, knowing that the end is near. For the horses' quasi-human feelings see 690 n. and Dewar on *Th.* 9.206 ff.

Personifying 'ingemisco' and '(in)gemo' are used of things under strain in e.g. Hor. *Carm.* 1.14.6 (*gemant,* of a ship's tackle) and *Aen.* 6.413 (upon Aeneas' embarkation) *gemuit sub pondere cumba* (see on 750 f.); an emotional cause is implied in Luc. 7.768 (*ingemuisse . . . campos*). Whereas emotion is to be inferred here from the ship's awareness in the simile, sorrow is the explicit cause for a ship's 'moaning' in Ov. *Tr.* 1.4.9 f. *ingemit et nostris ipsa carina malis* (cf. *ratis* 792). In 822 *ingemuit* is repeated, there applied to Amphiaraus himself.

The second part of the line is a Vergilian reminiscence, *Aen.* 7.280 *currum geminosque iugalis.* 'Orbus' is applied to material entities in Hor. *Carm.* 4.2.44 (*forum*), *Th.* 8.277 *orbum vittae decus*; its use here is indebted to V.Fl. 6.724 *currus dominis ingentibus orbi* (cf. also *Th.* 9.673 f. *Hippomedontis adempti / orba cohors*). Unlike the fillet in 8.277, the horses will join their master's descent; *orbique* therefore refers to Apollo's departure; cf. 792 f. Cf. further the horses' tears for Patroclus in Hom. *Il.* 17.439 ἡνιόχοιο πόθῳ and Mezentius' grieving horse in *Aen.* 10.860.

791–93 The point of comparison in this chariot ~ ship simile, to the best of my knowledge a Statian invention, is the awareness of being on the verge of wreck when the protective god(s) have withdrawn their support. The simile, exploiting the peculiar congruity between

the chariot's *katabasis* and a ship's sinking, has been prepared for by the association of the charioteer with a helmsman in 752 (see note). Corresponding *peritura* in 779 and 792 serves as a verbal link between narrative and comparison.

The association of the *katabasis* with ships and sea is continued by the sea battle simile in 804 ff. and the ambiguous usage of *haurit* and *mergit* in 818 f.

The simile does not illustrate an action in the narrative, but serves to analyse the emotional state of mind indicated there, a characteristic feature of Silver Latin poetry. It comes as no surprise that the illustration of a rather exceptional emotion, the chariot's sorrow, is not taken from real phenomena, but from an equally exceptional event.

For the frequent use in Statius of a comparison as a closing device see Index III s.v.

791 caeco nocturni turbine Cori: 'Corus', sometimes spelled Caurus, is a north-westerly wind bringing storms according to Plin. *Nat.* 18.338; cf. Lucr. 6.135, Verg. *G.* 3.278, *Aen.* 5.126 *hiberni condunt ubi sidera Cauri.* It is one of Seneca's favourite violent winds; see Tarrant on Sen. *Ag.* 484.

caeco turbine, varying more usual combinations such as Catul. 68.63 (*nigro*), *Aen.* 12.923 (*atri*), also occurs in Sil. 1.538; cf. *Pun.* 14.14 *caeca vi turbinis.* The meaning is not 'fere incognitus' (TLL s.v. 45,83 ff.), but 'dark, blinding' (OLD 5); cf. Mela 1.110 *caeca tempestate.* For 'nocturnus' used with adverbial force cf. *Aen.* 5.868 *ratem nocturnis . . . in undis*, Löfstedt *Synt.* II, 368 f. Both epithets contribute to the euphonious character of the phrase, perhaps imitating *Aen.* 5.126 (above).

792 scit peritura ratis: the NcI construction after *verba sentiendi* is rare in Latin and is considered a pure Grecism by Austin in the related phrase *Aen.* 2.377 *sensit . . . delapsus*; see Fordyce's instructive note (with literature) on Catul. 4.2 *ait fuisse . . . celerrimus*, K.-St. II 48, Löfstedt *Synt.* II, 428. Instances with fut. participle are extremely rare: Prop. 2.9.7 *visura et quamvis numquam speraret Ulixem*, *Th.* 1.347 f. *venturaque . . . minatur hiemps*, Apul. *Met.* 7.14.3.

792 f. damnata sororis / igne Therapnaei fugerunt carbasa fratres: the reference is to St. Elmo's fire, traditionally associated with Helen's brothers, the Dioscuri (*Ther. fratres*), who protect sailors. For the danger of Helen's star see Plin. *Nat.* 2.101 (*stellam*) *diram . . . ac minacem . . . Helenam*, stating that her brothers had the power to

dispel her. The twins' coming to the rescue of a ship in distress is the subject of Catullus' simile 68.63 ff. (*ac velut in nigro iactatis turbine nautis* . . .) and is a regular feature of the propempticon, Hor. *Carm.* 1.3.2 (*sic fratres Helenae, lucida sidera*), 1.12.27 with N.H.'s notes, V.Fl. 1.568 ff. and Statius' prayer in *Silv.* 3.2.8 ff. *proferte benigna / sidera . . . / Oebalii fratres . . . Iliacae longe nimbosa sororis / astra fugate, precor.* Their protective force here proves to be insufficient, as is in fact Apollo's.

For Therapnae, birthplace of Helen, see *Silv.* 5.3.140; the adj. occurs also in Ov. *Ars* 3.4.9, *Silv.* 4.2.48.

For 'damnare' with abl. = 'doom to' (a fate, condition, etc.) cf. *Th.* 1.47, 6.82 f. *cuncta ignibus atris / damnat*, 7.239 (see note), *Silv.* 3.3.118, 5.1.136. Since ships are not burnt by Helen's star (*sororis astra*, *Silv.* 3.2.12), *damnata sororis igne* is rather a condensed expression for 'doomed to be wrecked under Helen's baleful star'.

carbasa: because the glare of St. Elmo's fire appears on the masts and rigging of ships; cf. Cinna *fr.* 2, Sen. *Nat.* 1.1.3 *quasi stellae solent velo insidentes*, *Silv.* 3.2.9 *antemnae gemino considite cornu.*

794–823 *Amphiaraus is swallowed, together with his horses and chariot, by an abyss in the earth.*

This final section of the episode 690–823 has, again, a triadic structure.

The first part (794–808) describes the first stage of the earth's shuddering, alternating with the soldiers' reactions to the natural phenomena:

nature:	794–96	*iamque . . . horrescere terrae . . . terga quati . . . effervere pulvis . . . mugit . . . campus*
reaction:	797–98	*bella putant trepidi . . . hortanturque gradus*
nature *and* reaction:	798–99	*alius tremor arma virosque mirantesque inclinat equos*
nature:	799–801	*iam . . . nutant culmina . . . muri . . . Ismenos . . . effugit*
reaction:	801–803	*exciderunt irae . . . recedunt*

The soldiers' abating wrath, as a result of the violent natural phenomena, is then compared to the emotional reaction of soldiers during a sea battle interrupted by a storm (804–808), *socii pacem fecere timores*, the simile serving as a closural device.

The second part (809–16a) provides a series of (six) possible explanations for the natural phenomena described (see introd. note).

The third part describes how the earth splits open (816 ff.), swallows up the seer (818–22a) and finally closes again (–823).

Statius' description of the trembling of earth (794 ff.) and its actual splitting open (816 ff.) is strongly influenced by Sen. *Tro.* 170–99 and, to a lesser degree, by *Oed.* 569–80. Fantham (1982: 234) points out the parallel features in these Senecan passages, in which the earth opens to allow the ghosts of Achilles and Laius, respectively, to pass through. Zwierlein (1986) on *Tro.* 180 and *Oed.* 569 considers the bipartite structure in Seneca's passages as characteristic of their theme; this view is confirmed by Statius' imitation here.

Both Seneca's and Statius' lines show some striking resemblances to Silius' description (5.611–28) of the earthquake during the battle at Lake Trasimene (also reported by Livy and Pliny, below). For practical reasons Statius' priority in relation to Silius has been assumed throughout this commentary, but there is reason to believe that in our episode Silius influenced Statius; see Introduction XVII.

The following list demonstrates the main points of correspondence between Seneca, Statius and Silius.

Thebais	*Troades*	*Punica V*
795 summaque terga quati	170 summa iam Titan iuga	612 f. summa cacumina totis / intremuere iugis
796 inferno mugit ... murmure campus	172 subito caeco terra mugitu fremens (cf. *Oed.* 576 f.)	615 immugit penitus ... / tellus
797 fragorem	174 fragore vasto	611 subitus per saxa fragor
799 f. iam frondea nutant / culmina iam muri	173 movere silvae capita cf. Oed. 574 f.)	611 f. motique ... colles 613 f. nutant in vertice silvae / pinifero
800 f. Ismenos ... / effugit	176 f. pontus .../ ... stravit vada[1]	624 reflui pugnarunt fontibus amnes
801 f. nutantia figunt / tela solo		628 titubante solo, tremebundaque tela
813 f. omne fretum Neptunia movit / cuspis et ... mare torsit		625 retro fluctus torsit

[1] Lines 176–8 are deleted by Zwierlein (1976: 84, 1986: 82 f., 1986 OCT). His view is criticised by Fantham (1982 ad loc.), and J. Delz (*Gnomon* 61 [1989] 506 f.). Fantham's interpretation that the sea responds with an act of homage finds support in *Aen.* 10.103 *premit placida aequora pontus.*

816 f.	humus ore profundo / dissilit	178	tum scissa vallis aperit	616	dissiliens tellus
		519 ff.	dehisce tellus . . . sinu profundo		
817	inque vicem timuerunt sidera et umbrae			617 ff.	umbras . . . Stygias . . . ostendit . . . manesque profundi . . . expavere diem
818	illum ingens haurit specus et . . . mergit	178	immensos specus	616	nec parvos rumpit hiatus
		198	mersus ingentem specum (cf. *Oed.* 582 f.)		
821	campumque coire	199	coeunte terra		

In reworking Seneca's passage(s), Statius added the soldiers' shifting reactions (a favourite motif in this book; see Index V s.v. 'emotions') illustrated with the sea battle simile in 804 ff., the series of multiple explanations (809 ff.) and the mutual fear of Heaven and Hell (817, also Sil. 5.17 f.).

The latter recalls Hom. *Il.* 20.61 ff. (θεομαχία), where Poseidon shakes the earth so that the king of the dead is afraid that the lower world will be revealed. Homer's passage is behind Vergil's picture of the opening of Cacus' hellish cave in *Aen.* 8.241 ff., where Homer's direct narrative is transformed into the earthquake simile 243–46 (fear of the *Manes* in 246). Both passages will be worked up by Statius into Pluto's speech *Th.* 8.21–83; see further my notes on 799 f., 818.

The character and order of the phenomena described in Statius (and Seneca) is similar to that in Pliny's treatise on earthquakes in *Nat.* 2.191 ff.; see notes on 796, 797 f., 800, 816, 818. In 2.200 Pliny tells how the armies failed to notice an earthquake during the battle at Lake Trasimene (*nec Poeni sensere nec Romani*); the same story is related by Liv. 22.5.8 (*nemo pugnantium senserit*) and Sil. 5.627 (*pugnabat tamen . . . miles*). This illustration of the armies' ferocity at Trasimene (Livy *adeo intentus pugnae animus*; Silius *heu belli vecordia*) probably inspired the soldiers' reactions to the earthquake here: their first mistaken supposition (797 *bellique . . . fragorem*) does not reduce but even enhances their ferocity; it is only when they realize what is actually happening (801 f.) that they cease battle.

Finally, the list of explanations in 809–16, possibly triggered by Seneca's speculations in *Oed.* 577–81, is indebted to Seneca's treatise on earthquakes in *Nat.* 6.4–26 and to Lucretius' explanations in *DRN* 6.535–607; see introd. note to 809–816.

Amphiaraus' *katabasis* is referred to in Pind. *N.* 9.24 ff., 10.8 ff., *O.* 6.14 ff., Soph. *fr.* 598 (Radt), Eur. *Suppl.* 925–27, Ov. *Met.* 9.406 ff. The familiarity of this story in literature and art (LIMC s.v. pl. 38–46) may explain the unmarked transition (*iamque* 794) to the earthquake; contrast Sen. *Tro.* 172, Sil. 5. 611 *cum subitus . . . fragor.*

For the frequent use of word-repetitions and future participles in this episode see introd. note to 771–93.

794–808 *First stage of the earth's shuddering; the armies cease fire.*

794 iamque recessurae . . . horrescere terrae: the participle repeats *recessuro* in 786 and is picked up by *recedunt* in 803, thus adding to the thematic consistency of the *katabasis.* The meaning here is 'recede' sc. 'a se', i.e. to form a chasm; in 803 sc. 'from each other'. The only parallel I can adduce is V.Fl. 7.616 f. (Jason attacking the sprouting Spartoi) *ut summis iam rura recedere cristis / vidit,* also referring to the opening of the earth. As *Arg.* 7.567 ff. were imitated by Statius in 582–85, line 616 is a plausible source for this extension of the verb's more common use (= 'become detached' OLD 5).

The notion of 'chasm' is continued with *dissilit* (817), *coire* (821), *distantia / arva* (822 f.).

'Horresco' is applied to the rippling surface of the sea in Cic. *Rep.* 1.63, of both land and sea in Verg. *G.* 3.198 f. *segetes . . . campique natantes / . . . horrescunt flabris*; the ambiguity land/sea, prepared for in 752, 791–93, is continued in 795 and reaches a climax in 808.

For the dramatic use of *iam* here and in 796, 799, 800, see Chausserie-Laprée on 'le *iam* d'ouverture et de préparation' (1969: 479 ff.).

795 f. summaque terga quati coeperat: 'quatio' of earthquakes appears in Lucr. 6.388; in Ov. *Met.* 4.402 the passive is used with middle sense as here, *tecta repente quati . . . videntur.* The elusive phrase *summa terga,* a variation on *summa iuga* in Sen. *Tro.* 170 (see introd. note 794–823), is correctly taken by Lactantius – followed by Barth and Deipser ('summum aequor' p. 17) – as 'superficies terrae'. As is confirmed by the imitation in Statius' next line, the predicate refers to the beginning of Vergil's *katabasis* in *Aen.* 6.256 f., *iuga coepta moveri / silvarum* (at Hecate's approach). Statius' substitution of *quati* for *moveri* is a characteristic 'Steigerung'; cf. also Sen. *Tro.* 172 f. *caeco terra mugitu fremens / concussa, Oed.* 570 f. *tota . . . / pulsata tellus.* Vergil's *iuga* = 'ridges' (Con.-Nettleship) is glossed by Statius with *terga.* In adding *summa* he

may refer to 'mountain-summits', for which cf. Liv. 22.17.4 *summa montium iuga*; this interpretation would make the phrase similar to *Tro.* 170 (above) and Sil. 5.612 f. *et summa cacumina totis / intremuere iugis.* However, it seems more like Statius to have his transformation of Vergil's and Seneca's phrase apply to the surface of the earth in general (cf. Verg. *G.* 1.97); thus the tricolon *terrae/terga/pulvis* concentrates on the first effects on the soil and *frondea/culmina* in 799 f. (see note) is not repetitive. For *terga* cf. Luc. 5.564 f., Sen. *Ag.* 756 (*nigrantis poli*).

graviorque effervere pulvis: 'the dust to rise in thicker clouds' (Mozley). The only other occurrence of the verb applied to rising dust is *Th.* 4.664 *pulverea Nemeen effervere nube*; it is associated with volcanic phenomena in Verg. *G.* 1.471, but more important, I think, is the association with violently agitated sea water (see note on 'horresco' 794); cf. Lucr. 3.494 (*fervescunt . . . undae*), *Aen.* 7.24 (*vada fervida*).

Predic. *gravior*, with adverbial force, is probably applied to *pulvis* for the effect of paradox; for the required sense 'violent' (OLD s.v. 15b) cf. Lucr. 6.121 *tonitru . . . / omnia . . . gravi tremere*, Sen. *Ep.* 91.1 *terrarum graves . . . motus*, 814 n.

796 inferno mugit iam murmure campus: the phenomenon is described by Sen. *Nat.* 6.13.5 *antequam terra moveatur, solet mugitus audiri . . .*, and Plin. *Nat.* 2.193 (see on 797 f.). As in the preceding line, Statius alludes to *Aen.* 6.256 *sub pedibus mugire solum*; his line-ending is borrowed from *ibid.* 709 *strepit omnis murmure campus.* The earth's bellowing as it splits open is a traditional element; cf. Sen. *Tro.* 172, as a reaction to the appearance of Achilles' ghost, *Oed.* 569 f. (both quoted on 795), Sil. 5.615. For 'mugire', 'mugitus' see Strand 35 f.

Inferno is chosen for its natural (Sen. *Nat.* 2.26.4) and mythical connotations; with *murmure* it represents Seneca's *caeco . . . mugitu* (*Tro.* 172) and Silius' *immugit penitus . . . tellus* (5.615).

797 f. bella putant trepidi bellique hunc esse fragorem: depending on the interpretation of *hortantur gradus* (798) *trepidi* either denotes their consequent agitated eagerness to fight, or a state of confused alarm. If the latter is preferred, Mozley's 'in alarm they think it is the battle . . .' ascribes quite a surprising reaction to soldiers already engaged in full battle. Hotze Mulder's suggestion (personal communication) 'trepidi' = 'though alarmed' is, I think, to be preferred; cf. Imhof 'zitternd vermeint man, es sei *nur* der Krieg'. In any case their state of mind changes into abating anger in 801, on account of *alius tremor* (798).

The line is a clever transposition of the more common correspondence between the turmoil of war and the violence of nature. The armies' mistaken supposition (cf. *Th.* 8.620 *verba putant*) is probably inspired by Pliny's chapter on earthquakes *Nat.* 2.193: *terribilis sonus, alias murmuri similis, alias mugitibus aut clamori humano armorumve pulsantium fragori.*

Contrast Luc. 3.459 f., where towers moved on rollers are mistakenly believed to be shaken by an earthquake.

'Fragor' is used of approaching armies in Cic. *Rep.* 2.6, V.Max. 3.1.1, *Th.* 7.123 (Pavor's conceit); it is used of shouting, etc., since *Aen.* 11.214 (cf. *Arg.* 4.71, 6.504, TLL 1235,39 ff.). The same combination with *belli* occurs in Luc. 5.228, Sen. *Ep.* 95.69 *inter fragores bellorum civilium,* V.Fl. 6.753.

798 hortanturque gradus: for 'hortari' with acc. noun = 'incite to an action', etc., cf. *trag. inc.* 63 (*fugam*). After Cic. *Att.* 7.14.3 the construction does not occur until Statius, for whom it is 'besonders beliebt' (Landgraf *Arch.* XI 104); cf. *Silv.* 3.5.22 (*vias*), 4.6.56 (*mensas*), 5.1.120 (*labores*). The interpretation of this singular phrase is not certain: either 'gradu ut stent' (TLL s.v. *gradus* 2144,28, Bindewald 'man ermahnt sich zum stehen', for which cf. *Aen.* 6.465 *siste gradum,* Ov. *Met.* 9.43 *inque gradu stetimus certi non cedere, Th.* 9.473) or 'hasten on their step' (Mozley). In either case *exciderunt irae* (801) and *recedunt* (803) indicate an emotional change to be attributed to *alius tremor.*

For 'gradus' = 'foot' (not in TLL, OLD), see Van Dam (1984: 222); cf. *Th.* 11.548 *retrahis . . . gradus.*

798 f. alius tremor arma virosque / mirantesque inclinat equos: *alius* Pω; *altus* edd. vett., rejected by Barth and Heinsius (according to Hill). Pinder (1869) ad loc. prefers *alius* as referring to the soldiers' false supposition, 'whereas it is "a very different shock" under which they reel'; so also Klotz, 'sc. non belli'. But 'another shock', apparently more violent, seems more likely (also Lesueur 1991); the soldiers' growing awareness of what actually happens, being affected themselves, better explains *mirantes* (also with *virosque*) and more smoothly prepares for their breaking up battle in 801 ff.

The combination *arma virosque* also occurs in *Th.* 8.142, 9.134; cf. 7.746. *Mirantes* is similarly used in *Ach.* 1.462; see introd. note to 804–7.

inclinat: probably means 'to prostrate', but 'cause to waver' (OLD 6) is possible; see on 801 *nutantia,* 802 *dubiasque.*

799 f. iam frondea nutant / culmina: *culmina* refers either to the mountain-summits, as in *Th.* 3.39 f., where see Snijder's note,

or to tree-tops (so TLL s.v. *culmen* 1293,1). *Nutant* suits either interpretation, of trees *Aen.* 9.682, of mountains Luc. 1.553; 'culmen' of trees (rare) occurs in Plin. *Nat.* 11.83, Sil. 5.514. If Homer's earthquake is accepted as one of Statius' sources (introd. note 794–823), the effects on Ida's summits, the city and the sea there may support the interpetation of *culmina* = 'mountain-tops' here: *Il.* 20.60 κορυφαί (= *culmina*), Τρώων τε πόλις (= *muri*) καὶ νῆες 'Αχαιῶν (= *Ismenos*). The phrase *frondea nutant culmina* most likely, I think, comprises both the rocking summits and the consequently swaying of trees on top of them, a picture made explicit in Silius' version 5.613 *nutant in vertice silvae pinifero*. Thus Statius would improve on Sen. *Tro.* 174 *movere silvae capita*; see also on 626. For 'nutare' in similar contexts cf. V.Fl. 6.119 (*humus*), *Th.* 7.115, 8.82 (*tellus*).

iam muri: 'tottering walls' can be paralleled by Luc. 6.136, V.Fl. 2.520, Claud. *Rapt. Pros.* 2.152 f. (*turres*), Plin. *Ep.* 6.16.5 (*tecta*), Hom. *Il.* 20.60; cf. Plin. *Nat.* 2.193 *prostratis moenibus*.

800 f. ripisque Ismenos apertis / effugit: Mozley's 'flees with all his banks exposed to view' yields poor sense. In similar passages rivers are represented as either flowing backwards or flooding their banks: *Aen.* 8.240 (below), Liv. 22.5.8 *avertitque cursu . . . amnes*, Plin. *Nat.* 2.193 *emissis amnibus*, Sil. 5.624 *reflui pugnarunt fontibus* (*montibus*, Delz) *amnes*. Here the river(god) is probably represented as leaving the banks in fear, the result being a flood; OLD s.v. 'aperio' 1b 'make a breach'. Statius may have in mind nature's personalized reactions to the falling rock in *Aen.* 8.240 *dissultant* (St. 817 *dissilit*) *ripae refluitque exterritus amnis*. If, however, 'ripa' is taken as 'amnis' (see Zwierlein WüJbb 2 [1976] 207 f. for parallels and 430 n.) the god would be fleeing from his own waters, a conceit ('disjunctiveness') not unlike Statius' style; cf. *Th.* 7.65 f. *refractis / . . . Hebrus aquis*.

801 exciderunt irae: the same expression in 11.210, 258, of emotions also in *Aen.* 1.25 f. (*dolores*), Ov. *Met.* 8.449 f. (*luctus*). The scansion *-ĕrunt* is not infrequent (cf. *Th.* 3.302, 5.274); see Williams on *Th.* 10.688, Platnauer (1971: 53 f.).

801 f. nutantia figunt / tela solo: cf. *Th.* 5.574 *figitur hasta solo*. Like Statius' model *Aen.* 12.130 *defigunt tellure hastas* (see on 803), *solo* is probably abl.; see Dilke on *Ach.* 2.61. Predic. proleptic *nutantia*, only here of spears, repeats *nutant* 799 and cleverly implies the 'shuddering earth'; cf. Sil. 5.627 f. *miles / iactatus titubante solo, tremebundaque tela . . . torquebat in hostem*.

802 dubiasque vagi nituntur in hastas: 'dubius' of weapons also V.Fl. 1.401 *intendens dubium pater anxius arcum*, Sil. 4.188 *dubia meditantem cuspide vulnus*; in both of these passages, however, the epithet expresses 'doubt as to whom to strike', which is obviously out of place here. Mozley's 'rocking spears' (Lesueur 'mal affermies') would be repetitive after *nutantia* (801), but cf. *Ach.* 1.871 *dubiis nutant tibi Pergama muris* = 'in danger of falling' (Dilke). I prefer to take *dubias* as transferring the soldiers' hesitation as to what to do (cf. 122) to their weapons; see TLL s.v. 2107,14 ff.

vagi: either 'selber schwankend' (Bindewald, also Lesueur), or 'scattered (as they are)', cf. Luc. 10.437, V.Fl. 3.122 (OLD 4).

803 inque vicem viso pallore recedunt: 'mutually'. This form (tmesis) is attested in Vergil (3 times) and is common in Statius (12 times); cf. *Ach.* 1.464 (below). Note the repetition in 817, there referring to the 'mutual' fear of heaven and hell. With *viso pallore* the phrase provides the psychological explanation of their retreat; see introd. note 804–807. Compare the feelings of Caesar's soldiers in Luc. 7.177 *inque vicem voltus tenebris mirantur opertos.*

recedunt: cf. *Aen.* 12.129 *spatia in sua quisque recessit*, see on 801 f.

804–807 The armies' reactions to the earthquake are likened to those of soldiers engaged in a battle at sea when a storm occurs.

The basis for the comparison is verbally stressed by the phraseology in 808, which could describe a sea battle as well as a battle during an earthquake (Perkins 1974: 272); the contextual similarity has been prepared for in 752 (charioteer ~ helmsman) and by the chariot ~ ship simile in 791–93. For the 'Seenotmotif' in the *Thebaid* see Luipold (1970: 91 f.), 808 n.

The simile does not so much illustrate the action in the narrative as provide a psychological explanation for each stage of the narrative, closely following the course of events:

801–803	exciderunt irae	–	806–807	sibi quisque cavent
	figunt tela solo	–		ensesque recondit mors alia
	viso pallore recedunt	–		socii pacem fecere timores

Simile and narrative are complementary. The only motive for 'peace' is the common fear (*socii timores*) of death by a 'natural' (i.e. by drowning) cause and the consequent sudden predominance of the instinct of self-preservation (*sibi quisque cavent*). The narrative explains the true character

of this 'peace': *recedunt.* With *inque vicem viso pallore* Statius adds an interesting psychological element to the motive of 'common fear'. On seeing the enemies' pallid faces, they realize that they are in danger of death themselves; no feelings of compassion and sympathy are implied, as is the case in Luc. 4.169 ff.

In his simile *Ach.* 1.459–66 Statius tranfers a similar psychological effect of an external cause to enemies in the animal world; when different kinds of animals are confined by a hunting-net, *inque vicem stupuere greges socioque timore / mansuescunt.* Dilke ad loc. rightly rejects Mozley's 'startle each other' (cf. Méheust 1971: 'se sont réciproquement effrayées'); as in the sea battle simile, *socio timore* must refer to an external cause, the battue, which forces us to take *inque vicem stupuere* as 'are amazed one after another'. Line 466 *captos contempsit cerva leones* adds a note different from our simile.

Von Moisy (1971: 106 f.) rightly points out the paradoxical character of the soldiers' behaviour. Their total disregard for (unnatural) death in battle, even more conspicuous in the simile's battle at sea, changes into fear of death by the threat of *mors alia* (echoing *alius tremor*, 807), i.e. due to the violence of nature. Thus only nature in its most violent forms is able to put an end to human fury.

Death by drowning at sea is traditionally considered much more hateful than being killed in battle; cf. *Aen.* 1.92 ff., Knauer (1979: 320n.2) for parallels and literature; add Sen. *Ag.* 512–16. This common feeling is exploited by Statius here. *His* soldiers irrationally consider being killed even in a naval battle as less terrifying than being wrecked in a storm at sea. The poet's view of human behaviour in both narrative and simile is clearly expressed by the oxymoron *benigna tempestas.*

The subject of this remarkable comparison was perhaps suggested to Statius by the accounts of the battle at Lake Trasimene in Livy, Pliny and Silius; see introd. note 794–823.

804 sic ubi: introducing a simile (not in Vergil) also *Th.* 10.574.
navales . . . pugnas: also Man. 4.288; see note on 808.

804 f. miscet . . . pugnas / . . . Bellona: for (epic) 'misceo' with 'battle' as object cf. Lucr. 4.1013, Tib. 1.3.64 *Amor miscet proelia*, *Aen.* 10.23, etc. The phrase is taken from Ov. *Met.* 5.155 f. (see notes on 679, 755–59) *Bellona* (. . .) *proelia miscet*, but more importantly the choice of the goddess here recalls her presence at the battle of Actium in *Aen.* 8.703 (imitated by Luc. 7.568); see also on 566.

805 contempto . . . mari: a conventional idea with reference to the *hubris* of navigation, e.g. Tib. 1.3.37 *nondum caeruleas pinus contempserat undas* (with K.F. Smith's note), *Th.* 9.306 *contemptoremque profundi* (cf. 6.542 f.), Juv. 5.102. Greed, the traditional motive for seafaring in diatribes on navigation, is replaced here by warfare, an even less worthy motive for scorning the sea.

805 f. si forte benigna / tempestas: v.l. 'maligna' (!). 'Benignus' = 'faustus, felix' (TLL s.v. 1904,43 ff.), first in V.Fl. 5.113, is a favourite of Statius, e.g. *Th.* 2.309 (*sorte*), 10.216 (wrongly interpreted by Vollmer on *Silv.* 5.1.75). The oxymoron is a pointed expression of the poet's view of war. Cf. *Th.* 11.450 *avertit bonus error equos.*

806 sibi quisque cavent: for *cavent* (Pω), *cavet* (other MSS) see Hill crit. app. The sing. with *sibi quisque* is the more usual, e.g. *Aen.* 2.130, *Th.* 1.350, 7.104. Note that the only emotion aroused is the desire for self-prevention.

ensesque recondit: the same combination in Sen. *Phoen.* 489 f.

807 mors alia: by nature's violence, a death paradoxically considered as more frightening than that by human hands.

socii pacem fecere timores: cf. *Ach.* 1.464 (see introd. note 804–807). Again the only motive for 'peace' is egoism, no mention being made of human concern. Thus the pointed phrase is an indispensable explanation of *viso pallore recedunt* (803).

808 talis erat campo belli fluitantis imago: 'Such was the appearance of the heaving combat on the plain' (Mozley); Lesueur's 'l'image des combats incertains' seems to miss the point. Barth is on the right track in taking *belli fluitantis* as 'sea battle', referring to Man. 4.288 *pendentia bella* (in apposition to *navales pugnas*; see on 804). 'Fluitare' is chosen to emphasize the correspondence between simile and narrative; it is used of a 'floating ship' in *Aen.* 5.867, 10.306, Petr. 122 (*Bell. Civ.*) 213 *iam classes fluitare mari* and is transferred here to the (suspended) battle on wavering land.

Editors place a full stop after *timores* (807), thus separating 808 from the simile; cf. Perkins (1974: 272) 'the poet returns to the narrative'. I prefer to take 808 as concluding the simile, which rather requires a colon; cf. *Aen.* 1.503, *Th.* 10.235, 524, *Ach.* 1.334.

A genitive with 'imago' is a favourite epicism since *Aen.* 2.369 (cf. Luc. 7.773 *terroris*, V.Fl. 6.514 *belli*), but *Aen.* 10.456 *haud alia est Turni*

venientis imago is in Statius' mind; in St. further *Th.* 6.579, 12.523, *Ach.* 1.334, 2.130. In *Th.* 11.524 *haec pugnae facies* similarly concludes a comparison of Oedipus' sons crashing down with sinking ships.

809–816 *A series of six possible explanations for the earth opening.*

As in 427–29, Statius here employs the Epicurean method of multiple explanation; clear statements on this principle are given by Lucretius in *DRN* 5.526–33, 6.703–11. Williams (1978: 262 f.) harshly qualifies our passage as an example of 'interest taken in pedantry or mere information for its own sake, without regard for its relevance', a phenomenon which he considers typical of early Imperial poetry. Together with learned digressions on mythological, geographical and medical (the plague) subjects (see Currie's list 1985: xxviii), similar speculative digressions on natural phenomena are indeed a favourite element in Silver Latin epic, e.g. Luc. 1.412–19 (reasons for tidal ebb and flow), 7.19–24 (Pompey's dream), 9.103–18 (origins of the Syrtes), V.Fl. 1.670–74, *Th.* 1.326–28, 3.59–62, 10.831–36 (reasons for Capaneus' actions). Among these, earthquakes are favoured as being particularly subject to a variety of explanations (Sen. *Nat.* 6.22.1 *causae . . . diversae sunt*), e.g. Ov. *Met.* 15.342–51 (*Aetna*) and the passages mentioned below. The relevance of our digression is a matter of dispute, but in itself the passage might be considered a neat poetic survey of theories on a subject which would have been of great interest to an audience of that time. For the varying views on poetry's relationship to science see Boyancé (1963: 224–27), Schrijvers (1970), Abrams (1953: ch. XI).

Statius' digression is divided into scientific (3) and mythological (2) explanations; Neptune's influence (813 f.) forms a bridge between these groups. The scientific explanations (809–13) reflect the discussions of earthquakes in Lucr. 6.535–607, Plin. *Nat.* 2.191–92, *Aetna* 282–328, Sen. *Nat.* 6.4–26; cf. also Gell. *N.A.* 2.28.1, Amm. Marc. 17.7. For a survey of opinions in Greek and Roman philosophy see Gilbert (1907).

In the Latin treatises mentioned above the main causes are considered to be wind breaking out of the earth (pneumatic theory; see 809 f.), and erosion by subterranean water (see 811 f.). The influences ascribed by Statius to the 'fabric of heaven' (812 f.) and to the sea (*Neptunia cuspis*, 813 f.) have no precise parallels in the philosophical accounts; see comm. ad loc.

The mythological part of the series (815 f.) pertains not so much

to the cause of the phenomena as to the their present purpose, honour to Amphiaraus or a warning to the brothers in command. The idea may have been triggered by Sen. *Oed.* 577–81 (see introd. note 794–823), *sive . . . / Acheron . . ., sive ipsa tellus* (. . .) *aut* (. . .) *Cerberus.*

These speculations being for the greater part concerned with the cause of the events of 794–801, the trembling of the earth, at the same time serve to introduce the actual splitting open as the immediate result; the colon (*edd.*) after *fratribus* (816) is correct. In Plin. 2.81 also no distinction is made between *motus terrae hiatusque* (cf. Gellius *l.c.*), whereas in Sen. *Tro.* 178 ff. the splitting open is clearly distinguished from the foreboding phenomenon of the earthquake.

Note that the second and third part of this section are of equal length: theoretical speculations (809–16a) and actual *katabasis* (816b–23). Their total number of lines equals that of the first part (794–808).

809 f. sive laborantes concepto flamine terrae / ventorum rabiem et clusum eiecere furorem: this first, 'pneumatic', explanation is concerned with subterranean winds forcefully driven out by the earth itself. Most philosophical theories consider the compression of the enclosed winds in the assumed subterranean caverns an important factor, but represent wind (*spiritus*, πνεῦμα) rather as the active force: Lucr. 6.577–607 . . . *incita cum vis / exagitata foras erumpitur et simul altam / diffindens terram magnum concinnat hiatum* (582–84); Plin. *Nat.* 2.192 *incluso spiritu luctanti* (fissure compared to a flash of lightning); Sen. *Nat.* 6.12.2 *spiritu luctante et fugam quaerente*, 6.13 *sive interclusus* (1), *solet mugitus audiri, ventis in abdito tumultuantibus* (5), 6.17.1 *quando illi cursus interdictus est*, 6.24.3 *terram . . . spiritum in cavernis ingentibus concipi*; *Aetna* 153 f. *hinc terrae tremor, hinc motus, ubi densus hiantis / spiritus exagitat venas cessantiaque urget*, 319 *exagitant ventos*, 324–29. Cf. also Luc. 3.459 f.

The wording of *laborantes concepto flamine* represents the Stoic concept of the earth as ζῷον ἔμψυχον; cf. Sen. *Nat.* 6.14.2 *velut aegri corporis motus est, spiritu illo . . . icto vehementius et quassante venas suas.* For 'laborare' with abl. of disease = 'suffer from' cf. Cic. *Fin.* 159, Liv. 1.31.5; for *concepto* cf. Lucr. 6.503 f. (*nubes*) *concipiunt . . . marinum / umorem*, Sen. *Nat.* 6.24.3 (above), V.Fl. 5.521 (see Wijsman, forthcoming). Aristotle's explanation of earthquakes as similar to flatulence in the human body (*Mete.* II 8.366 b 15–20) is ironically referred to by Sen. *Nat.* 5.4.2.

concepto flamine leaves open the question where this wind comes from; cf. Lucr. 6.579 *aut extrinsecus aut ipsa tellure coorta*, Sen. *Nat.* 6.20.6, 24.3.

ventorum rabiem: *Aetna* 171 *venti rabies.*

clusum furorem: Sen. *Nat.* 6.18.4 aptly quotes Vergil's description of Aeolus' prison in *Aen.* 1.53 ff.

811 f. exedit seu putre solum carpsitque terendo / unda latens: this second explanation refers not to Thales' theory of the earth floating on water, as Lactantius assumes, but to the widespread theory of subterranean movements caused either by corrosion through lapse of time (*DRN* 6.552–56) or by erosion through water or air. The decay causes the dislodgment and collapse of the hollow caverns underneath; cf. Lucr. 6.535–56, *Aetna* 112 f. *seu lympha perenni / edit humum limo*, Sen. *Nat.* 6.7.4 *rivus affluens exedat*, 20.5 (Epicurus' theory) *potest terram movere aqua, si partes aliquas eluit et adrosit*, 22.3 (Seneca's theory) *assiduus umor . . . extenuat et cotidie aliquid . . . aufert et cutem abradit . . . attrivit.*

Statius takes for granted the subsequent effects of this erosion of the caverns' supports, for which cf. Lucr. 6.543–47 and Seneca's account of Epicurus' explanation (*Nat.* 6.20.6).

unda latens: for the concept cf. Lucr. 6.540 *sub tergo terrai flumina tecta* and Sen. *Nat.* 6.8.

putre: proleptic, as in Verg. *G.* 1.44 *putris se glaeba resolvit*, *Th.* 9.467 (below).

carpsitque terendo: for 'carpo' = 'wear away, erode' (OLD 7) cf. Ov. *Ib.* 165, Sen. *Con.* 2.2.8, *Th.* 9.467 f. (a river) *carpit putres servantia ripas / arbusta.*

812 f. sive hac volventis machina caeli / incubuit: this third explanation, concerned with the 'leaning over' (*incubuit*) of the universe, extends to a cosmic scale the traditional theories on the *inclinatio*, ἐπικλίντης, of the earth; see Gilbert (1907: 319). Statius' use of *incubuit* points to the following passages: in *DRN* 6.557–76 the balance of the earth is upset by subterranean winds blowing against the sides of the caverns, *incumbit tellus quo venti prona premit vis* (560), *tantam terrarum incumbere molem* (567); the same effect is attributed to the weight of converging subterranean waters in Seneca's account of Democritus' theories, (*aqua*) *aliquo incumbit* (*Nat.* 6.20.2), *tunc ea pars premitur in quam maxime aquarum vergentium pondus inclinat* (ibid. 20.3).

The phrase *volventis machina caeli* refers to the common theory concerning the movement (δίνη, Gilbert 680 f.) of the heavenly bodies or the firmament, assuming a central and unmoving earth (see Costa on Lucr. 5.509–70); cf. *Th.* 8.310 *velox machina caeli*, in a supplication of Tellus clearly based on a geocentric model of the world, *firmum*

atque immobile mundi / robur inoccidui (309 f.). Thus the 'inclinatio' here should be explained by the assumed unbalance of the 'cardo', the pivots on which the universe is supposed to rotate about the world. The cause of this unbalance is not specified by Statius here; in *Th.* 1.349 *axemque emoto cardine vellunt*, conflicting winds 'fling loose heavens' vault from its fastened hinges' (Mozley).

Hac: i.e. in the direction of Thebes; cf. *Aen.* 8.203 *hac . . . agebat* and *extremas . . . in oras* (814), where also the reference is implicitly understood. For a similar uprooting of the cosmic structure cf. Sen. *Thy.* 876 f. *premeret / . . . everso / cardine mundus*, with Tarrant's note, *Nat.* 6.21.2 (a possible consequence of 'inclinatio') *ruina necessario sequitur.*

The pres. pple. *volventis* has middle sense; cf. Lucr. 5.931, *Aen.* 1.234, LHS 290, Fletcher *Latomus* 27 (1968) 168. For 'incumbo' = 'se convertere' (TLL s.v. 1076,27 ff.) cf. Lucr. 6.560 (above), Man. 1.538 (*caelum*), Sen. *Nat.* 5.8.1 (of winds). For *machina caeli* cf. Lucr. 5.96 *moles et machina mundi* (imitated in *Silv.* 2.1.211), Man. 2.807, Luc. 1.79 f. *totaque discors / machina divolsi turbabit foedera mundi.*

813 f. sive omne fretum Neptunia movit / cuspis et extremas gravius mare torsit in oras: several theories involved some relationship between earthquakes and the sea; the specific background to Statius' fourth explanation is, however, difficult to determine. It is not likely that he is returning to subterranean causes, which took up lines 809–12; this rules out Democritus' theory of the oppressive weight of converging water (Sen. *Nat.* 6.20.1–2, 812 n.; cf. Lucr. 6.696 ff.). In Seneca's account of Callisthenes' theory (*Nat.* 6.23.4), the sea plays a subordinate role: (when the air which has been forced into the earth is prevented from returning by the sea) *huc et illuc refertur et sibi ipse occurrens terram labefactat, . . . inde Neptuno haec assignata est maris movendi potentia*, with reference to Homeric 'Ἐνοσίχθων; cf. Plin. *Nat.* 2.200. In Statius' explanation, however, the sea has a far more active role.

In Thales' concept of the earth as a disc floating on the sea, earthquakes are attributed to the sea's movements: Sen. *Nat.* 3.14 *terrarum orbem sustineri et vehi more navigii mobilitateque eius fluctuare tunc cum dicitur tremere* (rejected by Seneca as veterem et rudem sententiam). But it seems unlikely that Statius would have this concept in mind; *extremas in oras*, moreover, would be difficult to explain. The usual meaning of the phrase is 'farthest shores' (OLD s.v. *ora* 3). Similar phrases refer to the ends of the world, *Aen.* 7.225 f. *tellus extrema refuso / . . . Oceano*, Luc. 8.797 f. *qua terra extrema refuso / pendet in Oceano*; this

interpretation would fit in with the Stoic concept of the sea as surrounding the globe of the earth, e.g. Luc. 10.255. In any case Statius ends the scientific part of his speculations by referring to the commonly accepted relationship between sea(shore) and earthquake (cf. Sen. *Nat.* 6.26.4 *adice nunc quod omnis ora maris obnoxia est motibus*) and to Neptune's mythological role as 'Ενοσίχθων. If the god should violently force all seas to the shores of the world, or of this part of Greece, this would have the required effect. Statius may be elaborating on Poseidon's appearance in Hom. *Il.* 20.57 f. ἐτίναξε / γαῖαν ἀπειρεσίην, which passage is in the background of 816 f., and have in mind Neptune's arm rocking the foundations of the earth in V.Fl. 5.163 f. *fit fragor, . . . ceu . . . / impulerit, imas manus aut Neptunia terras.*

extremas . . . in oras is taken from *Arg.* 6.749 (Perses), *extremas pugnae defertur in oras*; for Statius' close imitation of Valerius' sixth book see introd. note to 690–823 and Appendix VIII.

omne fretum: for *omne* = 'totum' see Bömer on Ov. *Met.* 1.261.

Neptunia cuspis: also Luc. 7.147, V.Fl. 2.617; for 'cuspis' of Neptune's trident cf. further Ov. *Met.* 12.580, Luc. 5.621, *Th.* 1.222.

gravius: not 'una massa piu grande' (Traglia-Aricò) or 'too vast a sea' (Mozley), but with adverbial force referring to the effect of Neptune's action; cf. Lucr. 5.496 f. *limus in imum / confluxit gravis*, Sen. *Phaed.* 1280 *gravisque tellus impio capiti incubet*, and see note on *gravior* 795.

'Torqueo' ('turn') is used of winds in V.Fl. 1.639 (*puppim*), of a river in *Silv.* 2.6.64 f. *Thybridis impetus altas / in dextrum torsisset aquas.* In his earthquake-passage Silius applies it to the sea forcing its waves to flow backwards, 5.625 *retro fluctus torsit mare* (cf. V.Fl. 5.162 *abductaque flumina ponto*, above).

815 f. seu vati datus ille fragor, seu terra minata est / fratribus: these explanations, concluding the series, are concerned not with natural causes but with the purpose behind the chasm, honour to Amphiaraus or a threat to Oedipus' sons. These alternatives are rather harshly criticised by Barth ('inscite dubitat'; 'hoc vero futilissimum est') on account of Apollo's promise in 776 f. No mention is made of Jupiter's possible influence, for which cf. Pind. *Nem.* 9.57 f. Note the chiastic arrangement of *vati* and *fratribus*.

fragor, repeating 797, here denotes the roaring sound which accompanies the splitting open of the earth; cf. *Th.* 6.882 f. *subitumque fragorem / rupta dedit tellus.*

816–823 *Amphiaraus' katabasis.*

Compare the eyewitness accounts of these events by Palaemon (8.143 ff.) and Apollo (9.653 ff.).

816 f. alte praeceps humus ore profundo / dissilit: 'dissilio', first in Lucretius, is not unusual in similar contexts; *Aen.* 3.416, Ov. *Met.* 2.260 *dissilit omne solum*, *Th.* 8.19 f. *-uisse novo penitus telluris hiatu / Tartara*, Sil. 5.616 *dissiliens tellus nec parvos rumpit hiatus*, Apul. *Mun.* 18. The combination *ore dissilit* implies the notion of 'yawning' in 'dehisco' (cf. *Aen.* 8.243 *vi terra dehiscens*, Sen. *Oed.* 582, *Tro.* 519) and 'hiatus' (below). The ablative *ore* could be taken as of manner (Tarrant on Sen. *Thy.* 1014 f. *hoc . . . immani sinu / demitte vallem*), but Hillen's (1989: 34,172) argument for an abl. of result in similar cases is quite convincing; to his parallels (with 'dehisco' Liv. 29.2.7, Ov. *Tr.* 5.12.27, Sil. 4.688 f. *hiatu rupta dehiscit / tellus*) our phrase and *Th.* 8.19 f. could be added.

ore profundo is reminiscent of Hor. *Carm.* 4.2.7 f. *immensusque ruit* (cf. *praeceps*) *profundo / Pindarus ore.* 'Os' is used of Etna's craters in Lucr. 6.702, of the underworld's cave in Ov. *Met.* 3.76 *ore . . . Stygio.* The phrase plays on more common 'hiatus', e.g. Plin. *Nat.* 2.193 *hiatu profundo*, Sil. 4.688. For 'profundus' referring to the underworld cf. Sen. *Tro.* 430 f. *Stygis profundae claustra et obscuri specus* (see 818 n.) *laxantur*, 521 *sinu profundo.*

For *praeceps* = 'precipitous, sheer' cf. Lucr. 5.640 (*mare*), 6.643 *in praeceps subsedit humus*, V.Fl. 3.404, *Oceani praeceps fragor*; with 'saltus' *Aen.* 9.815 f. *praeceps saltu sese . . . / in fluvium dedit*, *Th.* 5.171 f., 6.777 (*salit*). In the condensed phrase *praeceps dissilit*, only here, *praeceps* is best explained as predic. proleptic.

For *alte* = 'far into the ground' cf. Mela 1.72 *alte dimissus* (*specus*), Plin. *Nat.* 21.61 *radix alte descendens*; cf. also *Th.* 8.19 (*penitus*, above).

817 inque vicem timuerunt sidera et umbrae: cf. 803 n. The shades' fear for the entry of daylight is a common motif since Hom. *Il.* 20.61 ff. See Mulder on *Th.* 2.21, Spaltenstein on Sil. 5.617 (*manesque profundi / antiquum expavere diem*, 618 f.), cf. further Sen. *Her.F.* 292 f., 821 ff., Petr. 120.93.

Statius' contribution to this motif, the *reciprocal* fear of Heaven and Hell, is probably suggested by Vergil's elaboration of Homer's lines in *Aen.* 8.243 ff. *terra dehiscens / infernas reseret sedes et regna recludat / pallida, dis invisa, superque immane barathrum / cernatur, trepident immisso lumine Manes.*

For *umbrae* as a synonym for the underworld see Fitch on Sen. *Her.F.* 679, Raabe (254 f.); Sil. 5.618.

818 f. illum ingens haurit specus et . . . / mergit equos: for *specus* of the underworld cf. Enn. *Hectoris Loutra* (fr. 69 J.) *inferum vastos specus*, Sen. *Tro.* 178 f. *immensos specus / et hiatus Erebi* (Fantham ad loc.); cf. further *Aen.* 8.241, V.Fl. 3.403 *specus umbrarumque meatus*, Sen. *Thy.* 105 *infernos specus*, *Her.F.* 718. Statius seems to have in mind *Tro.* 198 *mersus ingentem specum* (see 821 n.). For *mergit equos* cf. also Ov. *Pont.* 3.1.52 *notus humo mersis Amphiaraus equis.*

Note the chiastic arrangement of verbs and objects.

819 non arma manu, non frena remisit: cf. Ov. *Met.* 2.191 *nec frena remittit*, 200 *formidine lora remisit*, *Th.* 9.288, 871 *frenos . . . et arma remisit.*

820 sicut erat: i.e. 'alive' (Soph. *El.* 841 πάμψυχος, Ov. *Met.* 9.407 *vivus adhuc vates*, *Ars* 3.14 *vivus et in vivis ad Styga venit equis*) and in panoply (Soph. *fr.* 958 Radt αὐτοῖσι ὅπλοις καὶ τετρωρίστῳ δίφρῳ, *Th.* 10.212 *cuspide sublata totoque curru*; cf. 8.6 ff., 861 ff.).

rectos defert . . . currus: *rectos* ('unshaken', Mozley) is best taken predic. 'moving in a straight line' (OLD 3b), for which cf. Luc. 10.289 (of the Nile) *in Borean is rectus aquis.*

821 f. respexitque cadens caelum campumque coire / ingemuit: the line, notable for its rhythm, alliteration and framing verbs, represents the *topos* 'Letzte Worte und Gedanken' (Raabe 136 f.); see also 721 n. The 'final gaze at the sky' as a farewell to life occurs in *Aen.* 4.691 f. (below), 10.781 f. *caelumque / aspicit*, 10.898 f., V.Fl. 6.561 f. *in auras / respicit ac . . . caelum*, *Th.* 10.501 f. (below), Sil. 5.464 f.; cf. the variation in *Th.* 8.649 f. *neglecto lumine caeli.*

Statius' direct model is Dido's death in *Aen.* 4.691 f. *alto / quaesivit caelo lucem ingemuitque reperta* (Holland 132). Like Dido's, Amphiaraus' gaze at the sky is a farewell to the light of the upperworld, or perhaps even to his god. The latter would agree with Apollo's self-accusatory interpretation in *Th.* 9.655 *in memet versos . . . vultus* and is supported by *Th.* 10.501 f. *nitidi moriens convexa magistri* (i.e. Pollux) *respicis*; see also note on 694 f.

The acc. and inf. construction with *ingemuit*, also *Th.* 11.747, is not found before Statius. The verb is repeated from 790. For '(in)gemo' of 'Todesseufzen' (Blümner 1919: 268) cf. also *Th.* 2.635, 5.259, 9.767.

Campumque coire echoes Sen. *Tro.* 199 *coeunte terra*; the verb is similarly used in *Silv.* 1.4.114 *Machaonio coierunt vulnera suco.*

822 f. distantia . . . / miscuit arva tremor: cf. Sen. *Tro.* 198 f. (Achilles) *specus / iunxit.* For 'misceo' = 'unite what has been separated' cf. V.Fl. 4.657 (of the Cyanean rocks) *miscentur rupes.*

823 lucemque exclusit Averno: cf. Hor. *Carm.* 2.15.9 f. *ramis laurea . . . / excludet ictus* (of the sun). The juxtaposition of the light of life and darkness restored to the underworld brings to a close the *katabasis* and the Book in a highly dramatic manner. 'Nightfall' concludes Bks. V and XI of the *Thebaid*, where it however forms part of the temporal structure; cf. 'break of dawn' at the end of Book III. Bks. IV and X of the *Aeneid* conclude with 'death'. These terminal features, common in poetry (Smith 1968), are combined here by Statius to close his spectacular picture of Amphiaraus entering 'death' alive.

APPENDIX

I Divine intervention	*Theb.* 1–89	*Arg. (4.1–21, 137–47, 177–86; 2.204–8*	
J's anger	*1–2*	*4.1–3*	
	1 f. atque ea cunctantes . . . Juppiter haud aequo respexit corde	atque ea non oculis divum pater amplius aequis/sustinuit	
J's nod	*3–4*		
	4 cervicibus Atlans		
assignment	*5–33*		
	5 tunc ita velocem Tegees adfatus alumnum		
	6 i . . . inlabere saltu	4.13	i . . . move
		2.127	vade . . . delabere
	9 nubibus . . . imbri		
	10 seu posita respirat cuspide Mavors	4.281	ceu fixaque silet Gravidus in hasta
	13 luxuriat	4.496	luxurians
	13 f. propere . . . ede		
	16 raucae circumtonat ira Maleae	4.261	Maleae velut arce fragosa/ turbo rapax
	18 instant plausibus	2.175	planctibus instat
	19 offensique sedent ad iusta sepulcri	1.689	tacitique sedent ad iussa ministri
	20 sonat orbe recusso		
	21 coeunt in proelia caestus	5.635	coeunt in proelia gentes
	22 ferrique insana voluptas		
	23 qua tumet	6.2	corde tumet
	27 f. dictoque iubentis/ocius		
	28 impingit . . . agmina muris		
journey	*34–39*		
	34 dixerat		
	38f. aurea . . . / palla		
	39 Arcadii bene protegit umbra galeri	4.138 ff.	umbrataque . . . tempora *Parrhasio* patris de more galero
palace	*40–63*	*4.177–86*	Amycus' cave, 5.408 ff. temple of Phoebus
	40 hic notat horrescitque tuens		
	41f. mille furoribus cingitur domus	4.181	varii pro rupe metus
exterior	*43–46* ferrea . . . ferro . . . ferratis		
	43 compago laterum		
	44 tecta columnis		
	45 laeditur . . . iubar	5.410	tale iubar micat
	46 lux timet	4.179	non . . . dona die, non . . . trahat aetheris ignem
	46 durus contristat sidera fulgor	6.622	pater maesto contristat sidera vultu

Aeneis (4.219–95; 6.273–81; 7.170–91; 8.193–97) — *Odyssey (5.28–150; 7.86–94)*

4.219–21		
4.372	nec oculis pater aspicit aequis	
10.115		*Il. 1.528–30*
4.247	Atlantis . . . vertice	
4.222–37		*Od. 5.28–42*
4.222	tunc sic Mercurium adloquitur ac talia mandat	*Od.* 5.28 'Ερμείαν υἱὸν φίλον, ἀντίον ηὔδα
4.223	vade . . . labere pennis	*Od.* 5.50 ἐξ αἰθέρος ἔμπεσε πόντῳ
4.248f.	nubibus . . . imbri	(Ov. *Met.* 14.806 posita cum casside Mavors)
4.226	adloquere et celeris . . . dicta per auras	
2.52f.	uteroque recusso/insonuere	(Ov. *Met.* 10.183 ff. orbem . . . repercussus)
7.461	amor ferri . . . insania belli	
1.142	dicto citius	
5.805	impingeret agmina muris	
4.238–58		*Od.* 5.43–54
4.238	dixerat . . . parere parabat	43 ὣς ἔφατ'· οὐδ' ἀπίθησε
4.239	talaria . . . / aurea	
4.259–64; 7.170–91; 8.193–97		<> *Od. 5.55–74*
4.261	conspicit	74 θηήσαιτο ἰδὼν . . . τερφθείη
1.448f.	aerea . . . aere . . . aenis	*Od.* 7.86–90 χάλκεοι . . . τοῖχοι . . . χρύσειαι δὲ θύραι . . . ἀργύρεοι δὲ σταθμοὶ ἐν χαλκέῳ . . . οὐδῷ
1.293	dirae ferro et compagibus artis . . . Belli portae	
7.170	tectum . . . columnis	(Luc. 7.45 vicerat astra iubar)
8.195	solis inaccessum radiis	
10.275	laevo contristat lumine caelum	

sentry	*47–54* Impetus, Nefas, Irae, Metus, Insidiae, Discordia, Minae, Virtus, Furor, Mors, Bella	*2.204–8* Pavor, Discordia, Irae, Dolus, Rabies, Leti imago
	52 f. voltuque cruento Mors armata sedet	
spoils	*55–63*	
	54 raptus ... ignis	2.182 raptoque ... igne
	55 terrarum exuviae circum fastigia templi captae insignibant gentes caelataque ferro fragmina portarum bellatricesque carinae vacui currus protritaque curribus ora	4.181 ff. trunca ... bracchia ... capitum ... ordo
	60–3 statue of Mars	*2.98–100 altar of Venus*
	61 cernere erat	
	61 divina Mulciber arte	5.4333f. praesaga Mulciber arte
	63 catenato lecto	2.100 tacitae ... catenae
arrival/ reaction	*64–76*	*4.140–47*
	65 tremit ecce solum mugire refractis ... Hebrus aquis	
	68 signa adventantis	
	68 f. clausaeque adamante perenni/dissiluere fores	
	71 mutat agros	6.443 mutat agros
	72 dant silvae nixque alta locum	4.405 dant pavidae(a) alta viam
	72 f. regit iugalis ... Bellona ... cuspide	
	73 sanguinea Bellona manu	
	74 deriguit visu Cyllenia proles	4.141 obstipuit visu Nonacria proles
	75 reverentia patri	4.146 reverentia
question	77–80, 78 neque enim ...	
answer	81 ille refert consulta patris	*4.80 f.* defertque ... parentis imperia
departure	*81–84* (Mars)	
simile	*86–89*	*4.20 ff.*

6.273–81	Metus, Discordia, Bellum,	*Od.* 7.91–94
	Leti Sopor, mala mentis Gaudia	
12.335f.	atrae Formidinis ora, Iraque	
	Insidiaeque	
1.294f.	Furor sedens super arma ore cruento	
7.183–91	Picus' palace, *8.193 ff.* Cacus' cave	
8.721f.	dona populorum	(*Thy.* 663 praeda hostium)
8.722	victae gentes	
7.185	portarum ingentia claustra	
7.186	ereptaque rostra carinis	
7.184	captivi pendent currus	(*Thy.* 660 fractique currus)
8.196 f.	foribusque adfixa... ora virum	
8.676	cernere erat	(Sil. 6.695 Pacis faciem cernere erat)
		Od. 7.93
		Ἥφαιστος ... πραπίδεσσι
4.261–4		*Od.* 5.75–84
6.256	mugire solum	(Sil. 4.442 f. quatitur) Saturnia sedes
		(Sil. 4.443 ripasque relinquit)
6.258	adventante dea	(Ov. *Met.* 4.453 fores clausas
7.609 f.	claudunt vectes aeternaque ferri/ robora	adamante 15.813 adamante perenni)
7.676 f.	dat... silva locum	
8.703	sanguineo... Bellona flagello	(Sil. 4.438 stimulat B. flagello)
4.279 f.	aspectu obmutuit amens... horrore	*Od.* 5.78–80) 116 ῥίγησεν ... Καλυψώ
4.258	Cyllenia proles	
		85–90 (Calypso), 88 πάρος γε μὲν ...
4.265–76		*97–115*
4.276–8	(Mercurius)	*145–48* (Hermes)

II Nemea	*Theb. 90–144*	Valerius Flaccus	
obsequies	*90–104*		
Pavor	*105–30*	*2.117–34* (Fama)	
	106 f. caput in auras tollit		
	107 geminum mare	5.442 gemino . . . ponto	
	108 unum dira de plebe Pavorem		
	109 ff. non alter . . . aptior	6.440	qua nulla potentior
	quadripedes anteire	2.128 f.	praecurrere . . . bella soles
	111 innumerae monstro vocesque manusque et facies		
	113 horrificis lymphare	3.46 (Pan) lymphaverat urbem	
	cursibus urbes	2.122	motis quatit oppida linguis
	114 geminos soles	6.44–48	(Medea)
	115 veteres descendere silvas		
	116 f. novabat ingenium		
	119 ff. duces . . . vulgus		
	120 arma virum pulsusque imitatur equorum	2.129 f.	tubas . . . agmina . . . flatus confingis equorum
	122 exsiluere animi		
	122 f. dubiumque in murmure vulgus		
	130 metu consternat inani		
	131 ipse	2.134	ipsa adero
	133 turbine praevectus rapido	4.510	turbine sic rapido
	133 f. sustulit . . . concussit equos . . . plausit		
chaos	*135–37*		
	135 arma arma insani sua		
	136 f. rapit, mutant galeas . . . cogunt ad iuga comipedes		
	137 f. ferus saevit mortis amor caedisque		
simile	*139–44*		

Vergil		Ovid, Lucan
8.1–3; 5.72–103		*(Il.* 24.1 f.)
4.178–97 (Fama); *7.324–91, 406–18, 446–57* (Allecto)		Luc. *1.466–89,* Ov. *Met. 11.633–49* (Morpheus)
4.176 f.	sese attollit in auras / ... caput ... condidit	Luc. 1.101 geminum ... mare
7.324	Allecto dirarum ab sede dearum	*Met.* 11.646 f. cunctisque e fratribus unum/Morphea
7.454	adsum dirarum ab sede dearum	
		Met. 11.635 non ... sollertius alter
7.328 f.	tot sese vertit in ora, tam saevae facies	*Met.* 11.636 incessus vultumque sonumque loquendi
4.181 ff	monstrum ... quot ... plumae, tot oculi ... linguae ... ora ... auris	Luc. 1.472 innumeras ... linguas
4.187	magnas territat urbes	
4.470	solem geminum	
4.491	descendere montibus omos	
7.477	arte nova	*Met.* 8.189 naturamque novat
		Luc. 1.486 ff. volgus ... curia
6.590 f.	pulsu simularet equorum	
		Luc. 1.488 sedibus exiluere patres
		Luc. 1.352 dubium non claro murmure vulgus
		Luc. 1.486 inani perculsum terrore pavet
7.447 ff.		
12.855	celerique ... turbine	
7.620 f.	regina deum ... impulit ipsa manu portas	
8.3	concussit equos utque impulit arma	
7.460 f., 638–40		
7.460	arma amens fremit, arma ... requirit	
7.625	omnes arma requirunt	
7.638 f.	galeam rapit, ad iuga cogit equos	
7.461	saevit amor ferri et scelerata insania belli	
		Luc. *1.498–504* (simile)

III

Complaint	*145–226 Bacchus–Jupiter*	*Arg. 4.58–67*	*Apollo–Jupiter*
	145 f. glomerare cohortes	4.58 f.	iter . . . flexerat
	. . . iter	6.86 f.	glomerantque . . . turmas
	147 altricemque domum	6.325	altricemque nivem
	148 tristi turbatus pectore vultum	4.60	maesto . . . vultu
	149 f. non crinis non serta loco . . . intactae ceciderunt . . . uvae		
	151 lacrimis inhonorus		
	152 ff. ante Iovem . . . constitit . . . supplexque profatur	4.61	ante Iovem stetit et supplex . . . fatur
	152 polum secretus habebat		
	154 nec causae latuere patrem		
	155 ff. excindisne . . . divum sator nec te telluris amatae deceptique laris miseret cinerumque meorum?		
	158 iaculatus nubibus ignem		
	161 quis modus?	4.63 f.	nullumne malorum finem dabis?
	162 sed non . . . talis		
	164 f. neglectissima . . . progenies		
	174 decernere peltis	4.193	forti decernere pugna
	182 f. potuit . . .		
	192 Agenoreos saltem tutare nepotes		
	193 f. invidiam risit . . . ad oscula tollit		
	196 f. roganti expostus		
	197 immoto orbe fatorum		
	204 Lapithas Marti veterem Calydona Dianae		
	214 ubi hi fletus . . . ubi tunc		
	215 ast ego		
	218 f. sed tu super urbe moveri parce		
	220 veniet . . . aetas	4.418	iam veniet . . . Amycus
simile	*223–26* ut cum sole malo tristique rosaria pendent usta *noto*, si clara dies zephyrique refecit aura polum, redit omnis *honos*	*6.492–94*	lilia per vernos *lucent* velut alba colores praecipue quis vita brevis totusque parumper floret *honor*, fuscis et iam *notus* imminet alis
	emissaque *lucent* germina et informes ornat sua gloria virgas	(4.730 ff.	non certa dies, primo nec sole . . . aut vernis . . ., sed redit . . .)

Aen. 1.34–39 Juno, 227–296 Venus – Jupiter 7.304–7 Juno, 7.359–72 Amata		*Il. 1.495–530 Thetis – Zeus*	
8.29	tristi turbatus pectora bello		
(*Ecl.* 6.16	serta . . . capiti delapsa)		
1.228	lacrimis oculos suffusa		
1.226	constitit (9.624 constitit ante Iovem supplex)		
		Il. 1.498	ἄτερ ἥμενον ἄλλων
1.130	nec latuere doli fratrem	1.495	οὐ λήθετ'
7.359 f.	exsulibusne . . . o genitor nec te miseret nataeque tuique		
1.42	iaculata e nubibus ignem		
1.241	quem das finem . . . laborum?		
7.363	at non sic		
1.250 f.	nos tua progenies prodimur		
11.218	decernere ferro		
1.242	potuit . . . ,1.39 f. Pallasne potuit . . .		
10.467	liceat Ascanium superesse nepotem		
1.254 f.	olli subridens . . . oscula libavit		
10.694	expostaque ponto		
1.257 f.	immota tuorum fata		
7.304 ff.	Mars . . . Lapithum antiquam . . . Calydona Dianae		
10.94 f.	tum decuit . . .		
1.26	ast ego		
1.257 f.	parce metu		
10.42	nil super imperio moveor		
1.283	veniet . . . aetas		
7.720	vel cum sole novo . . .		

IV Catalogue	*Theb.* 227–397	Valerius Flaccus	
summoning	227–42		
	236 f. fugit . . . velox tessera		
teichoscopy	243–373	6.42–181, 490–506, 575–601	
preparations	390–92		
simile	*393–97*		

V Arrival	*Theb. 398–469*	*Arg. 4.195–98*	
prodigies	*398–423*		
	402 more fugae		
	404 f. volucresque feraeque aversi . . . amnes		
	406 infestumque tonat mala fulgura		
	407 terrificaeque . . . voces		
	408 sanguineus imber		
	409 flentumque occursus avorum		
	411 pernox ululavit		
	413 facinus!		
	413 concurrere fratres		
	418 effigiem maestam confusum . . . ebur		
422 f.	bellicus ardor . . . consiliis obstat divum		
crossing	*424–40 of Asopos*		
	424 f. iam . . . ventum flumina		
	426–9 forte et trepidantibus ingens/descendebat agris, animos sive imbrifer arcus,/seu montana dedit nubes, seu fluminis illa/ mens fuit obiectusque vado pater arma vetabat.		
	430–4 tunc ferus Hippomedon magno cum fragmine ripae/cunctantem		
speech	deiecit equum . . . 'ite viri', clamat 'sic . . .'		
	435 puduitque secutos	4.198	iamque . . . procedit ab undis
simile	*436–440* ac velut *ignotum* si quando armenta per *amnem* pastor agit, stat triste *pecus*, procul altera tellus omnibus et late medius timor, ast ubi	*4.195–8*	qualiter *ignotis* spumantem funditus *amnem taurus* aquis qui primus *init* spernitque tumentem *pandit iter*, mox omne *pecus* formidine pulsa

Aen. 7.647–817, 10.166–214	*Il. 2.485–785, 3.161–244* Luc. *3.171–228*
7.623–40, 11.447–50	*Il. 2.786*
7.637 it... tessera	
	Il. 3.161–244 Eur. *Phoin.* 88–201
10.285 f.	
G. 3.295–321	*Od. 9.307 ff.*

Vergil	Lucan
G. 1.470–90	Luc. *1.522–89; 7.172–84*
	1.504 in bellum fugitur
1.470 canes... volucres	
1.479 sistunt amnes	
1.487 f. caelo... sereno / fulgura	7.157 infesto fulgure 1.530 fulgura fallaci... sereno
1.476 f. vox ... exaudita... ingens	1.569 magnaeque... voces 7.176 rapidus sanguis 7.179 defunctoque patres... volitare
1.486 per noctem... lupis ululantibus	
1.479 infandum!	
1.489 f. paribus concurrere telis	7.173 f. concurrere... Olympo/ Pindus
1.480 maestum... ebur	1.556 flevisse deos
7.583 f. contra omina... contra fata deum	*Il.* 4.381 Ζεὺς... παραίσια σήματα φαίνων
	Luc. *1.213–227 of Rubicon* 1.185 ut ventum est... ad undas *Il.* 4.383 Ἀσωπὸν δ' ἵκοντο 1.217–27 tum vires praebebat hiemps, atque auxerat undas/ tertia iam gravido pluvialis Cynthia cornu/ et madidis Euri resolutae flatibus Alpes
	1.220 f. primus in obliquum/ sonipes opponitur amnem/ excepturus aquas 1.223–27 Caesar's speech
(10.803 hac velut effusa si quando...)	1.221 f. *molli* tum cetera rumpit / turba *vado faciles* iam fracti fluminis undas

	ductor taurus *init* fecitque *vadum,* tunc *mollior* unda, tunc *faciles* saltus, visaeque accedere ripae	pone subit
pitching of camp	*441–50* . . . iugum tutisque adcommoda castris placuit sedes fidique receptus colle per excelsum patulo, quem subter aperto/arva sinu, nullique aliis a montibus instant despectus	
	446 nec longa labor munimina durus/addidit	
panic	*452–69* at Thebes	
	466–69 Tisiphone	

VIa Attempt at peace	*Theb. 470–627*	Valerius Flaccus
	470–96 Jocasta arrives at the Argive's camp	
dawn	470 f. gelidam Phoeben . . . hauserat . . . dies	
	474–78 (see *comm.* 474–81)	
	474 f. ecce . . . Iocasta	
	476 ferens ramumque olivae	
	495 f. cara sororum / pectora	4.220 f. cara sororum / pectora
	495 iterat urguens	4.325 amplexibus urgent
	498 amplexibus	4.328 ingeminant
speech	*497–527* Jocasta's plea (see VIb)	
reactions	*527b–33* Argives' reaction, lion-simile	
	527 tumidas frangebant dicta cohortes	
	528 f. sparsa . . . fletibus arma	
	533 ferrique avidus . . . ardor	
reply	538–59a Tydeus' reply	
	541 pacem egregiam et bona foedera	
	542 pacisque sequestra	
	550 f. haec demens . . . intra moenia clausum	
	553 Inachus . . . Achelous abibit	
	556 an suspectus ego?	

11.522–31	*Luc. 3.375–81*
522 valles accommoda fraudi	3.378 tutisque aptissima castris
527 tutique receptus	
526 f. in vertice montis . . . planities	
	3.380 mediisque sedent convallibus arva
	3.377 haec patiens longo munimine cingi / visa duci rupes
	1.233–61 at Ariminium
	(*1.466–89* at Rome)
7.324–53 Allecto	(Ov. *Met.* 4.481–99)

Aen. 11.210–472, 7.489–527	*Il. 2.284–401, 786–810* *Luc. 1.261–391*
11.210–42 Return of the *legati*; Latin war council	
11.210 tertia lux gelidam caelo dimoverat umbram	Luc. 1.261 noctis gelidas lux solverat umbras
7.415–18	
11.226 f. ecce . . . maesti . . . legati	Luc. 1.262 ecce . . .
(11.101 velati ramis olivae)	
11.215 f. cara sororum / pectora	
11.243–95 Report of Diomedes' answer	Luc. 1.296–355
11.296–99 Latins' reaction, rocks checking rivers simile	Luc. 1.352 f.
	354 f. animosque tumentes / frangunt
(11.191 lacrimis, sparguntur et armis	
	355 diro ferri . . . amore
11.376–44 Turnus' reply	Luc. 1. 356–86
(11.355 egregio genero . . . pacem hanc aeterno foedere)	
(11.133 pace sequestra)	Luc. 10.472 pacisque sequester
11.398 f. inclusus muris . . . demens	
11.405 amnis . . . retro fugit Aufidus	
11.392 pulsus ego?	

reaction	*559b–563* Argives' reaction, rising gale-simile		
divine intervention			
	564–607 Bacchus' tigers	*3.20–6*	Cybele's lion
	562 fera tempus Erinys arripit		
	564 errabant . . . ad flumina tigres		
	566 . . . Erythraeis . . . nuper *victor ab* oris	6.344	Bebrycio † . . . † remeavit *ab* hospite *victor*
	568–78 way of living		
	570 f. ornare . . . curat		
	572 f. amabant/armenta		
	574 manus obvia pascit		
	575 f. cibus fusoque . . . mero		
	576 vaga rure quies		
	580 f in furias animumque redire priorem / impulit		
simile	*582–585* ceu *duo* diverso *pariter* si fulmina caelo *rupta* cadant longumque trahant per nubila crinem non aliter cursu rapidae atque *immane* frementis transiliunt campos . . .	*7.567–72*	ac velut ex una siquando nube corusci ira Iovis torsit geminos mortalibus ignes, aut *duo* cum *pariter ruperunt* vincula venti dantque fugam, sic tunc claustris evasit uterque taurus et *immani* proflavit turbine flammas
	590 f visa donec flammatus Aconteus/strage virum	3.21	ingenti praedae deceptus *amore* (Cyzicus)
	592 f. iam fida ad moenia		
	594 per terga per ilia		
	594 f. adducto . . . telo/transigit		
	597 f. gemituque imitante querellas / saucia adclinant pectora muris		
	599 f. putes urbemque rapi facibusque nefandis . . . ardere lares, sic . . .		
quitting council	600 f. apertis . . . muris		
	605 f. subeunt Tegeaea iuventus / auxilio tardi		
	608–23 Jocasta quits council		
	608 subito per castra tumultu		
	608 f. rumpitur . . . concilium; fugit . . . Iocasta		
	611–15 Tydeus' sarcasm		
	611 praeceps tempore Tydeus		
	612 nunc pacem sperate fidemque!		

		Il. 2.144–49 Luc. 1.386–91
(11.447–58 message of Aeneas' advance)		
7.489–527 Silvia's stag		
511	saeva . . . tempus dea nacta nocendi	
7.491	errabat silvis, 490 ff. errantem . . . fluvio	
8.686	*victor ab* aurorae populis et litore rubro	Luc. 2.552 f sospes et Scythicis Crassus *victor* remeasset *ab* oris
483–92		
487 f.	cura . . . omabat	
485 f.	parent / armenta	
490	manum patiens	
490	mensaeque adsuetus erili	
492	domum . . . se nocte ferebat	
479	canibus rabiem . . . / obicit et noto contingit odore	
5.527 f.	caelo ceu . . . transcurrunt crinemque volantia sidera ducunt	*Il. 4.75 ff.* οἷον δ' ἀστέρα ἧκε Κρόνου παῖς . . . λαμπρόν
7.510	spirans *immane*	
7.496	eximiae laudis succensus *amore* (Ascanius)	(cf. Sil 13.118 grato parvae mollitus *amore* (Capys)
7.500	nota intra tecta	
7.499	perque uterum . . . perque ilia	
11.561 f.	adducto . . . lacerto/immittit	
7.500 ff.	saucius . . . successitque gemens stabulis, questuque cruentus . . . imploranti similis	*Il.* 22.410 f. τῷ . . . ἐναλίγκιον Luc. 1.493 f. credas aut tecta nefandas corripuisse faces aut . . . nutantes pendere domos, sic . . .
7.522	castris . . . apertis	
7.521 f.	Troia pubes / . . . auxilium	
11. 468–72 Latinus quits council		*Il. 2.786–810* Hector dismisses assembly
(447	ingenti per regia tecta tumultu)	
469 f.	concilium . . . Latinus deserit	
11.459–67 Tumus' sarcasm		
459	arrepto tempore Turnus	
460	cogite concilium et pacem laudate sedentes	

	615–23 Chaotic rush for war 615 f. clamor, et irae / hinc atque inde calent 621 Argivaque pubes	
	624 tantus ab exiguo *crudescit* 2.509 *sanguine* Mavors!	placitae furiis *crudescere* pugnae
simile	*625–27* ventus *uti primas* struit intra nubila vires, *lenis* adhuc, frondesque et aperta *cacumina* gestat, mox rapuit nemus et montes patefecit opacos.	*6.664–7* ac velut ante comas ac summa *cacumina* silvae *lenibus* adludit flabris levis Auster, at illum protinus immanem miserae <sensere> carinae

VIb	*Theb. 470–538*	*Aeneis*	*Livy 2.40*
time	470–3 gelidam Phoeben . . . hauserat dies	11.210	
appearance	474–8 ecce . . . Iocaste	11.226 f.	
	truces oculos	7.415 f.	
	sordentibus canis	7.417 f.	
	exsangues genas bracchia planctu nigra		
	ramumque olivae cum velleris atri nexibus	11.101; 7.418	
	Eumenidum velut antiquissima	7.415	
	cum maiestate malorum		4. insignem maestitia
companions	479 hinc atque hinc natae		2. Volumnia duos parvos filios tenens; inter nurum nepotesque stantem
speed	479 f. aniles praecipitantem artus et plus quam possit euntem	7.416	
arrival	481 f. venit ante hostes		3. ubi ad castra ventum
	pectore nudo claustra adversa ferit; 487		
reception	486 f. remeat . . . missus Adrasto nuntius: excipiunt		3. nuntiatumque Coriolano
	490 f. hostem, quem peperi quanam sub galea		5. ad hostem an ad filium
welcome/ greeting	492 ff. venit attonitae obvius raptam lacrimis implet		5. Coriolanus . . . amens consternatus matri obviae complexum

11.451–66	Hurried prepartations for battle
451 f.	turbati animi . . . arrectae . . . irae; 454 hic undique clamor
7.794	Argivaque pubes
7.788	quam magis effuso *crudescunt sanguine* pugnae
7.528–30	fluctus *uti primo* coepit cum albescere vento paulatim sese tollit mare et altius undas erigit, inde imo consurgit ad aethera fundo

Eur. *Phoin.*		Sen. *Phoen.*	
543–8	νυκτός τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον κοὐδέτερον αὐτῶν φθόνον ἔχει νικώμενον	394	atra nubes . . . abscondit diem
322	ὅθεν ἐμάν τε λευκόχροα κείρομαι	440	laniata canas . . . comas
		441	irrigat fletu genas
		528	exanguis tremo
371 f.	σὲ δέρκομαι κάρα ξυρῆκες καὶ πέπλους, μελαγχίμους ἔχουσαν	427	furenti similis aut furit
302 f.	γηραιῷ ποδὶ τρομερὰν ἕλκω [ποδὸς] βάσιν 163. f.	427 ff.	sagitta qualis . . . ratis . . . aut . . . stella . . . attonita cursu fugit
261 f.	τὰ μὲν πυλωρῶν κλῇθρά μ' εἰσεδέξατο		
		405	nudum inter enses pectus infestos tene
83	ἥξειν δ' ὁ πεμφθείς φησιν αὐτὸν ἄγγελος		
		368 f.	peperi nocentes . . . hostem amarem
		471	vinculo frontem exue

	495 f. cara sororum pectora	11.215 f.	
	496 mixta fletus anus asperat ira	10.742	5. mulier in iram ex precibus versa
speech	*497–527*		
	497 venerandaque nomina fingis		5. priusquam complexum accipio
	498 f. colla amplexibus ambis . . . teris ferrato pectore matrem		
	500 ille exsilio vagus . . . hospes		6. exulem deinde hostem
	501 longae cohortes		
	502 latus praefulgurat ense		
	503 f. noctesque diesque deflebam		
	505 f. dum castra silent suspensaque . . . pietas		
	507 deus arsuraque tecta		
	508 quid aufers lumina		
	509 regnum posces me sub iudice		
	511 anne times . . . doli . . . mater decipiam		
	514 nupsi . . . peperique . . . sed diligo		
	516–9 quodsi . . . perstas triumphum detulimus religa captas in terga sorores inice vincla mihi		9. si pergis aut mors . . . aut servitus
	524 ab Hyrcanis regibus	(4.366 f.)	
reaction	534–38 matris ad oscula versus . . . flebiliora precantis		9. uxor ac liberi amplexi fletusque

312–7 πῶς . . . τέρψιν παλαιᾶν λάβω

301–53, 425–68		*363–86, 443–585*
617	τί ταύτας ἀνακαλεῖς ἔχθιστος ὤν	
306 ff.	ἀμφίβαλλε μαστὸν ὠλέναισι ματέρος, 165 f.	469 maternum tuo coire pectus pectori clipeus vetat
416	φυγὰς πλανώμενος	511 hospes alieni laris, 587
598	σὺν πολλοῖσιν ἦλθες	627 f. omne . . . Graeciae robur, arma miles . . . explicet
		544 f. fulgentes . . . armis catervus
305	σὸν ὄμμα μυρίαις τ' ἐν ἁμέραις προσεῖδον	501 f. teneo longo tempore petita votis ora
		526 f. dum nullum nefas
		451 dexteras . . . dum piae sunt
		455 sancta si pietas placet
367	ἰδὼν μέλαθρα καὶ βωμοὺς θεῶν	540 f.; 581 f. flamma . . . implere Thebas
457	σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε	473 quo vultus refers
601	ἀπαιτῶ σκῆπτρα	378 regnum reposcit
445	διαλλάξεις τέκνα	554 quo iudice
467 f.	κριτὴς δέ τις θεῶν γένοιτο καὶ διαλλακτὴς κακῶν	
272;361 f.	φόβον . . . μή τις δόλος με πρὸς κασιγνήτου κτάνῃ; 365	477 times matris fidem 492 vereris fratris dolos
1446	φίλος . . . ἐχθρὸς ἐγένετ' ἀλλ ὅμως φίλος	369 f. peperi . . . hostem amarem 383 utrumque . . . diligam 572 ff. victosque duces . . . matresque raptas . . . virgo . . . palmas vincta post tergum datas . . . mater triumphi . . . praeda . . . vehar?

VII War	*Theb. 628–87*	Valerius Flaccus	
Invocation of the Muses	*628–631*	*6.33–41/515–16*	
	628 *nunc age* Pieriae, non vos longinqua, sorores,	6.33	*hinc age* Rhipaeo quos *videris* orbe furores Musa, *mone*
	629 consulimus, vestras *acies* vestramque referte		
	630 *Aoniam; vidistis enim,* dum Marte propinquo	(33 quos videris) 516 tuque feri *reminiscere,* Musa, furoris	
	631 horrent *Tyrrhenos Heliconia* plectra tumultus		
Combat	*632–48*		
	632–39 horse & rider	*6.256–64*	
	635 laevum . . . transverberat inguen		
	641 Periphanta		
	642 Ityn insidiante sagitta	(3.189 Ityn)	
	645 colla rapit	6.619 caput eripit	
	645 f. oculi quaerunt		
Priest killed	*649–687* Eunaeus	*6.221–27* Tages, *323–29* Gesander, *690–707* Myraces	
Attire	*652–61*	Tages/Myraces	
	652 clipei penetrabile textum		
	653 pallentes hederae		
	654 candida pampineo subnectitur instita pilo	5.79	udaque pampinea nectentem cornua vitta
	655 crescunt *lanugine molae*		
	656 rubet . . . Tyrio subtemine thorax	6.227	subtegmine bracae
	657 bracchiaque in *manicis* et *pictae* vincula *plantae*	6.701 f.	insignis *manicis* . . . *barbaricae* procurrunt *tegmina plantae*
	658 *carbaseique sinus*	6.225	candentis *carbasa* lini
	658 fibula rasilis auro	(1.433	solvit fibula vestes)
	659 Taenariam fulva mordebat iaspide pallam	(1.427 f.	Taenario . . . ignea fuco / purpura
	660 corytus et arcus		
	661 pendentesque sonant aurata lynce pharetrae		
	662 lymphante . . . media inter milia		
	663 ff. vociferans prohibete manus . . . parcite	(3.82	vociferans)
Lion-simile	*670–75.*		
	669 turbidus	6.293	turbidus
	671 saevo speculatur ab antro	1.574	saevus . . . speculatus ab arce
	675 sic tum *congressu* Capaneus gavisus *iniquo*	6.322	illum, ubi *congressu* subiit Gesander *iniquo*

Aeneis		Homer, Ovid	
7.37–45/641–46		*Il.* 2.484–92	
37	*nunc age,* . . . Erato		
41	tu, vatem, tu, diva, *mone*		
41	. . . dicam horrida bella,		
42	dicam *acies* . . .		
43 f.	*Tyrrhenamque* manum . . . / *Hesperiam*		
641	pandite nunc *Helicona*		
645	et *meministis enim* et memorare potestis		
10.589	laevum perforat inguen		
10.484	transverberat ictu		
		Il. 5.842	Περίφαντα
10.754	insidiis . . . fallente sagitta		
10.394	caput . . . abstulit		
395 f.	dextera quaerit		
11.768–77	Chloreus; 10.441–59 Pallas, 794 ff. Lausus	*Il. 3.15–57*	
4.137–50,	261–4, 11.768 ff.	*Il.* 3.15–20	
(8.625	clipei . . . enarrabile textum)		
10.481	penetrabile telum		
(*G.* 4.124	pallentisque hederas)		
4.137	picto limbo, 139 subnectit		
10.324	*flaventem prima lanugine malas*		
4.262	Tyrioque ardebat murice laena		
11.777	*pictus acu* tunicas et *barbara tegmina* crurum		
11.775 f.	sinusque crepantis / *carbaseos*		
4.139	aurea purpuream . . . fibula vestem		
4.261	iaspide fulva	Ov. *Met* 8.318 rasilis . . . summam mordebat vestem	
10.169	gorytique . . . arcus		
4.138	pharetrae ex auro	Ov. *Met.* 8.320 ex umero pendens resonabat telorum custos	
4.149	tela sonant umeris		
10.761	media inter milia saevit		
12.693 ff.	parcite . . . tela inhibite		
10.454 ff., 707 ff., 723 ff.		*Il. 3.21–29*	
10.763	turbidus (Mezentius)		
10.769	speculatus	3.21	ἐνόησεν; 28
10.459	viribus imparibus, 10.889 pugna congressus iniqua, 10.729 sic ruit . . . alacer	3.27	ἐχάρη

Taunt	*677–79*	*6.323–29*	Gesander
	678 terrificas, moriture, viros?		
	679 haec Tyriis cane matribus		
Death	680–87	6.703–10	Myraces
	680 f. *illa volans*. . . /. . . vix sonuit clipeo et iam terga reliquit	6.654	per clipeum per pectus abit
	682 longis singultibus	6.511	longis campos singultibus implent
	683 eruptusque *sinus* vicit cruor	6.708	*sanguine* tunc atro chlamys ignea . . .
	(9.690 f. lucentesque *auro tunicas* . . . hoc *neverat* unum / *mater* opus)	6.223 f.	cui plurima . . . pervigilat *materna* soror cultusque laborat
Lament	685–7	4.374 f.	
	685 fractis thyrsis	6.707	fracto arcu
	688 nec segnem . . . Eteoclea		

VIII **Aristeia**	*Theb. 690–823*	*Argon. VI*	
God grants honour	*690–711*	*6.602–10,*	629–30
	690 eminet ante alios	610	se super agmina tollit (5.367 supereminet)
	692 famulo decus addit inane	602 f.	illum dea . . . novas . . . vires
	693 maestus et extremos	622	maesto . . . vultu
	obitus inlustrat Apollo	629	supremos misero honores congerit
	694 f. clipeum galeamque	604 f.	ora . . . micant . . . ardescit
	incendit honoro / sidere	606	iubae . . . sidus
	698 medios aufertur in hostis		
	700 f. maioraque membra diesque laetior	609 f.	vimque recentem sentit agi membris
	et experientia caeli	611 f.	quantus Caucasus . . .
	703 f. ardet . . . anima	605	ardescit
	flagrante	630	animis ingentibus
Carnage	709 innumeram ferro plebem	631	immensaque funera miscet
	710 f. immolat umbris / ipse suis		

9.598–620	Numanus	*Il.* 3.39–57	Hector
10.811	quo, moriture, ruis...?	Ov. *Met.* 5.115	Stygiis cane manibus
cetera...			
10.817–20	Lausus		
10.336 f.	*illa volans* clipei trans-verberat aera/ ... et thoraca simul cum pectore rumpit	*Il.* 5.537 ff.	κατ' ἀσπίδα... βάλε... διὰ πρὸ δὲ εἴσατο
(cf. 10.777 at illa volans clipei est excussa)			
9.415	longis singultibus ilia pulsat		
10.819	implevitque *sinum sanguis*		
10.818	*tunicam* molli *mater* quam *neverat* auro		
7.759 f.			
11.93	versis armis		
10.308	nec Turnum segnis... mora		

Aeneis X, XII		*Ilias V, XI, XIIII*	
10.270 ff.		*5.1–8*	
		5.2	ἵν' ἔκδηλος μετὰ πᾶσιν/ ... γένοιτο
		5.1 f.	Διομήδεϊ... Ἀθήνη / δῶκε... κλέος... ἄροιτο
10.270 f.	ardet apex capiti cristisque a vertice flamma / funditur et vastos umbo vomit aureus ignis	5.4 f	δαῖέ οἱ ἐκ κόρυθός τε καὶ ἀσπίδος ἀκάματον πῦρ
		5.8	ὦρσε δέ μιν κατὰ μέσσον
		5.2	μένος καὶ θάρσος
10.763 f.	turbidus ingreditur campo. quam magnus Orion...		
10.721	miscentem... agmina		
10.518 f.	inferias quos immolet umbris- quattuor... iuvenes...	21.27 f.	ζωοὺς... δυώδεκα... κούρους

Sirius	709 f. ceu letifer annus / aut iubar adversi grave sideris	606 ff.	nec tibi, virgo, iubae laetabile sidus Achivae acer ut autumni canis iratoque vocati ab Iove fatalis ad regna iniusta cometae
Victims	*711–22*		
	711 Phlegyan	(3.125 Phlegyas)	
	712 falcato curru	105	falcatos . . . currus
	713 hunc stantem metit, hunc a poplite	551	hunc poplite caeso, illum per pectus
	sectum	572	illum . . . hasta, hic fugit . . .
	714 cuspide non missa . . . Sagenque	(3.182	Sagen)
	715 intonsumque Gyan sacrumque Lycorea Phoebo	643	intonso nequiquam crine
	717 excussis . . . infula cristis		
	718–22 Death of a fisherman (see *comm.* 718–22)	(688 f.)	
	718 Alcathoum saxo		
		572 at Latagum	
Enemy's attempt to kill	721 f. moriens laudat		
	723 f. aspicit has longe Hypseus palantum strages	203 f.; 725 f.	non tulit hos Perses gemitus clademque suorum
	727 illum armis animisque	206	magis atque magis incendit amor
	729 exeruit patriis electum	727	me patriis eiectum sedibus
Prayer	*730–35*	*287–91, 727–36*	
	732 da numen dextrae		
	732 f. tuique . . . quercus vadi		
	733 si tibi conlatus divum sator		
	734 f. omnia mergam / fontibus arma tuis tristesque sine augure vittas		
	736 audierat genitor	292	auditus Erebo
	vetat indulgere volentem Phoebus	621–9	Jupiter's complaint
		628	quin habeat sua quemque diem
Someone else killed	737 iactus detorquet in Hersen	650 f.	Juno / flexit ad ignotum caput . . . Monesi
		243	Campesus . . . latus inter et ilia
	738 ille ruit	652	praeceps ille ruit
	(821 respexitque cadens caelum)	561 f.	dulces . . . in auras / respicit ac nullla caelum reparabile gaza

(3.138 f.	letifer annus . . . Sirius)	5.4 f	πῦρ / ἀστέρ' ὀπωρινῷ ἐναλίγκιον, ὅς τε μάλιστα λαμπρὸν παμφαίνῃσι λελουμένος Ὠκεανοῖο
10.272 f.	non secus ac si quando nocte cometae sanguinei lugubre rubent, aut Sirius ardor ille sitim morbosque ferens mortalibus aegris nascitur	(22.30 f.	λαμπρότατος μὲν ὅδ ἐστί, κακὸν δέ τε σῆμα τέτυκται, καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσιν)
10.513	metit gladio	5.145 f.	τὸν μὲν . . ./ τὸν δ' ἕτερον ξίφει
10.697	poplite succiso		
10.733	nec iacta... cuspide		
10.318	immanemque Gyan		
10.316	tibi, Phoebe, sacrum		
12.492	excussit vertice cristas		
12.517–20		(Ov. *Met.* 3.582–92; Sen. *Her.F.* 154–48)	
10.747	Alcathoum	(5.152–8)	
10.698	sed Latagum saxo		
10.782	moriens reminiscitur Argos		
10.721	hunc ubi miscentem longe media agmina vidit	5.95	τὸν δ' ὡς οὖν ἐνόησε Λυκάονος ἀγλαὸς υἱὸς
12.466	solum . . . vestigat, solum . . . poscit)	5.166	τὸν δ' ἴδεν Αἰνείας ἀλαπάζοντα στίχας ἀνδρῶν
10.421	Thybri pater, ferro, quod missile libro		
10.420–23, 460–64, 773–76		*5.115–20*	
10.773	dextra mihi deus et telum		
10.423	tua quercus		
10.423	haec arma exuviasque viri	5.116	εἴ ποτέ μοι καὶ πατρὶ . . . παρέστης
10.424	audiit illa deus	5.121	τοῦ δ ἔκλυε
10.464	audiit Alcides 666–72 Jupiter's complaint	(16.431 ff.	Zeus' complaint)
10.467	stat sua cuique dies		
10.777	at illa . . . clipeo est excussa . . . . . . Antoren latus inter et ilia figit	5.187	βέλος . . . ἔτραπεν ἄλλῃ (13.567 f.)
10.781	sternitur infelix alieno vulnere, caelumque aspicit et dulcis moriens reminiscitur Argos		

Substitution of charioteer	*738 ff.* Apollo 738 deus ipse vagis succedit habenis		
	739 falso simulans Haliagmona vultu	(479	Chalciopen imitata sono formaeque sororem)
	742 f. presserit onus	(414)	
Landslide -simile	*744–49* 744 f. sic ubi nubiferum montis latus aut nova ventis / solvit hiemps	*631–35* *338* ut montis latus *631–35* ille volat campis velut hiberno proruptus ab arcu / imber	
	745 aut victa situ non pertulit aetas	(2.528 f. quantum ventis adiuta vetustas impulerit pontive fragor)	
	746 desilit horrendus campo timor		
	746 f. arva virosque / ... longaevaque robora secum praecipitans	633	agens scopulos nemorumque operumque ruinas
	748 f. tandemque exhaustus turbine fesso aut vallem	634	donec ab ingenti bacchatus vertice montis
	cavat aut medios intercipit amnes	635	frangitur inque novum paulatim deficit amnem
	750 ingenti viro magnoque gravatus deo		
	752 ipse sedens telis pariterque ministrat habenis	(3.38)	
	753 f. ipse docet... flectit / ... aufert		
Victims	*755–59* 755 sternuntur... Melaneus 756 f. genitusque... nympha/Aetion 757 caesoque infamis fratre Polites 758 conatusque toris... attingere Manto		

12.468–72 Iuturna	*5.835 ff.* Athene
12.470 ff. excutit . . . / ipsa subit undantis flectit habenas / . . . vocemque et corpus . . . Metisci	5.835 f. Σθένελον μὲν ἀφ' ἵππων ὦσε χαμᾶζε (. . .) ἥ δ' ἐς δίφρον ἔβαινε 5.840 λάζετο δὲ μάστιγα καὶ ἡνία . . . 'Αθήνη 5.838 f. μέγα ἔβραχε . . . ἄξων/ βριθοσύνῃ
12.684–89	*5.87–92; 13.137–42*
12.684 ac veluti montis saxum de vertice praeceps 12.685 cum ruit avulsum vento, seu turbidus imber	5.87 f. θῦνε γὰρ ἂμ πεδίον ποταμῷ πλήθοντι ἐοικὼς / χειμάρρῳ 13.137 ὀλοοίτροχος ὣς ἀπὸ πέτρης 13.138 ὅν τε κατὰ στεφάνης ποταμὸς χειμάρροος ὤσῃ 5.91 ὅτ' ἐπιβρίσῃ Διὸς ὄμβρος
12.686 proluit aut annis solvit sub-lapsa vetustas	
12.688 exsultatque solo	13.140 ὕψι δ' ἀναθρῴσκων πέτεται, κτυπέει δέ θ' ὑπ' αὐτοῦ / ὕλη
12.688 f silvas armenta virosque / involvens secum	5.92 πολλὰ δ' ὑπ' αὐτοῦ ἔργα κατήριπε κάλ' αἰζηῶν
	13.141 ff. ὄφρ ἄν ἵκηται / ἰσόπεδον· τότε δ' οὔ τι κυλίνδεται, ἐσσυμένος περ 5.94 οὐδ' ἄρα μιν μίμνον 5.839 δεινὴν . . . θεὸν ἄνδρα τ' ἄριστον
10.218 ipse sedens clavumque regit velisque ministrat	5.290 βέλος δ' ἴθυνεν 'Αθήνη
10.331 deflexit . . . Venus	5.854 ff. . . . ὦσεν . . . ἐπέρεισε
	(Ov. *Met.* 5.111 ff.) *Met.* 5.128 sternitur et Melaneus *Met.* 5.145 f. matre Palaestina creatus *Met.* 5.148 caeso genitore infamis Agyrtes
10.389 thalamos ausus incestare novercae	

Chariot	*760–70*	*414–16*	
	760 f. cornipedes rimantur terras		
	763 hos . . . ignorantes terit . . . axis illi . . . semineces . . . venturum	414	quos radii quos frena secant
	765 lubrica tabo / frena tardior ungula fossis / visceribus	415 f.	currus caede madens regum viscera . . . currribus haerent
	768 ff. in morte relicta spicula / e mediis extantes ossibus hastas avellit		
Recognition/ farewell	*771–93*		
	772 utere luce tua longamque indue famam		
	779 olim te . . . sensimus		
	781 instantes . . . morabere manes		
	782 f. rapidae cursum Stygis atraque Ditis flumina		
	789 desiluit	424	desilit
	lacrimasque avertit	4.131	abstulit oculos
	790 currusque orbique iugales	724	currus . . . orbi
Earthquake	*794–821*		
	797 bellique fragorem	753	belli fragor
	804 f. miscet . . . pugnas/ . . . Bellona		
	808 talis erat campo belli fluitantis imago	514	melior belli respexit imago
	814 extremas in oras	749	extremas pugnae . . . in oras
	821 respexitque cadens caelum	561 f.	cassus in auras / respicit ac . . . caelum

12.328–40		*Il. 5.722–32; 11.534–37*	
12.338	caesis hostibus insultans	11.534	στείβοντες νέκυάς
12.392 f.	semineces volvit multos aut agmina curru proterit		
12.339 f.	spargit rapida ungula rores sanguineos	11.534	αἵματι δ ἄξων/ . . . πεπάλακτο
		11.536	ἀφ' ἱππείων ὁπλέων ῥαθάμιγγες
12.230	raptas fugientibus ingerit hastas	(13.262)	
10.383 f.	hastamque receptat ossibus haerentem		
		(5.815–34)	
12.932	utere sorte tua		
10.468 f.	famam extendere factis		
12.632	o soror, et dudum agnovi	815	γινώσκω σε, Θεά
10.622–24	si mora instantibus eripe fatis		
10.113 f.	Stygii per flumina fratris ... atraque voragine ripas		
10.453	desiluit		
		(Sen. *Tro. 170–99; Sil. 5.611–28.* See. introd. note 794–823.)	
		(Ov. *Met.* 5.155 f. Bellona . . . . . . proelia miscet)	
10.456	haud alia est Turni venientis imago		
10.781 f.	caelumque / aspicit		

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